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The Connoisseur

An Illustrated Magazine For Collectors

BURLINGAME
PUBLIC
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Edited by J. T. Herbert Baily

Vol. XX.

(JANUARY—APRIL, 1908)

LONDON

PUBLISHED BY OTTO LIMITED, CARMELITE HOUSE, CARMELITE STREET, E.C.

EDITORIAL AND ADVERTISEMENT OFFICES: 95, TEMPLE CHAMBERS, TEMPLE AVENUE, LONDON, E.C.

1908

PRINTED BY
BEMROSE AND SONS LTD.,
DERBY AND LONDON

305743

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PORTRAIT OF A SAVANT WITH A BUST OF HOMER

BY REMBRANDT

(In the Collection of Mrs. Collis P. Huntington, New York)

Mrs. Collis P. Huntington's Collection

By J. Kirby Grant

AMONG the notable American art collections of recent growth, which are continually draining England and the Continent of Europe of their most precious art possessions, that of Mrs. Collis P. Huntington, at 2, East 57th Street, New York, is rapidly assuming formidable proportions. It is the object of this article to give a brief account of a vast addition in the shape of pictures by old masters and of objects of art that has recently been made to this collection—an addition so important and extensive that only passing reference can be made to the existing nucleus of Mrs. Huntington's collection.

This nucleus consists of a gathering of paintings, of which at least six may be considered as masterpieces that take high rank in the *œuvre* of their creators. Three of these belong to the English eighteenth century school, and two to the Dutch school, whilst the last is the famous large landscape with cattle by Troyon, which until recently was one of the principal items in the Alexander Young collection. Among the English pictures is one that enjoys a wide popularity, since art lovers have been familiarised with it through a mezzotint engraving by Samuel Cousins. It is the very beautiful portrait group, by Sir Thomas Lawrence, of the children of Mr. C. B. Calmady, better known under the title of *Nature*, a canvas that belongs to the master's best period, before the work of his facile brush had degenerated into showy vulgarity.

NO. I.—YOUNG KOOIJMANSZOON VAN ABLASSERDAM BY FRANS HALS

A half-length portrait of a young girl in cream dress and with a large hat, by George Romney, though somewhat sketchy, is a picture of excellent quality. The third painting of the English group is a characteristic life size full length portrait of Lady de Smythe, by Sir Joshua Reynolds, from the collection of the

No. II.—PORTRAIT OF HENDRICKJE STOFFELS BY REMBRANDT

Duchess of Montrose. Frans Hals, and that rarest of all the Dutch masters, Vermeer van Delft, are the chief champions of the Lowlands School in Mrs. Huntington's collection. The Frans Hals is a three-quarter length portrait of a man in black velvet with a large white collar. The Vermeer represents a young girl, dressed in a white blouse, and playing a guitar by a round table near a window. It is an unusually small picture for this master, and rather dark in tone; but like all Vermeer's paintings, it is wonderfully subtle and astoundingly true in the rendering of values and of the light that filters through the window and plays around the figure and the objects in the interior.

Quite recently Mrs. Huntington's collection has gained new strength, and, indeed, has become one of historical importance, through an influx of priceless and unique works of art and craftsmanship from the great Rodolphe Kann collection. Though Mrs. Huntington's

No. III.—PORTRAIT OF A LADY BY FRANS HALS

choice fell upon the masterpieces of the French eighteenth century ébenistes rather than upon the paintings, the five examples of Netherlandish art which have been, or will shortly be, removed from the late Rodolphe Kann's house in Paris to Mrs. Huntington's New York mansion, are pieces of such importance and universal fame that their departure from the Old World will be regarded as a calamity by the students and art lovers in England and on the Continent of Europe.

First and foremost stands that wonderful portrait of a savant with his hand resting on a bust of Homer, which formerly, when in the collections of Sir Abraham Hume and Lord Brownlow, was known as a portrait of the Dutch poet, Pieter Cornelisz Hooft. But not only does the face bear no resemblance to authentic portraits of this poet, but the picture is dated 1653, which is several years after Hooft's death. Dr. Bode suggests that this picture is not a portrait of any

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particular personage, but rather an ideal conception of the philosopher or student—a theory which is certainly justified by the serious concentration of the expression, the deep, penetrating, meditating look as of a person oblivious of the things of this world, and absorbed in abstract speculation. This noble conception, by its richness of colour and magnificent chiaroscuro, takes rank with the master's greatest creations. If this philosopher is more or less an abstraction, there can be no doubt as to the honestly straightforward portraiture of Mrs. Huntington's second Rembrandt—the bust of Hendrickje Stoffels, the second companion of the master's joys and sorrows. The buxom woman is here shown at the age of about thirty-five, the picture bearing the date 1660. As is so often the case with her countrywomen, the mature form of the body, especially of the plump neck, suggest a more matronly age than her fresh expression and vivacious brown eyes. The year when this portrait was painted must have been the turning point of Hendrickje's life, since the portraits painted of her between 1660 and her death three years later show unmistakeable signs of failing health and rapid ageing. The sketchy treatment of the accessories helps to accentuate the beautiful treatment of the head, which is extraordinarily alive in expression and luminous in quality.

No. IV.—VIRGIN AND CHILD BY ROGIER VAN DER WEYDEN

Second to Rembrandt only among the Dutch masters of portraiture stands Frans Hals, of whose art Mrs. Huntington also secured two magnificent examples from the Kann collection, both dating from the beginning of the master's last period, when grey had become the dominant note of his palette; but before this tendency had degenerated into a heavy dirty treatment of the shadows in the flesh tones. The first of the two, dated 1644, represents a middle-aged simple Dutch housewife, and is as remarkable for the sincere objective statement of her features, as for the superb handling of the textures of her dress, linen collar, and gloves. The other, which bears the date 1645, is a portrait of a smart, dandified young Dutch blood, Mynheer Kooijmanszoon van Ablasserdam, whose coat of arms appears in the background above the inscription ÆTA SUÆ 26. The flowing locks, the boldly modelled sensual features, the gold-embroidered coat, the fine linen sleeves, and the grey background are all combined in an exquisite harmony of colour, and painted with supreme breadth.

The fifth picture is a *Virgin and Child* of extraordinarily delicate execution by Rogier van der Weyden. The Virgin, dressed in a crimson robe under a dark-blue mantle, with a narrow gold trimming, holds the almost naked Child on a carpet; he plays with the gold clasps of a *Book of Hours*. The bowed figure of the Virgin, who has red hair, and that of the Child are relieved against a stippled gold background. The picture was at one time in the Henry Willett collection at Brighton.

The furniture and objects of art which have passed from the Kann collection into the hands of Mrs. Huntington are almost without exception of the Louis XV. period, though a very beautiful marqueterie console (No. v.), designed by Cressent, dates from the days of the Regency. The console has four drawers disposed in two rows; these, and the side panels, are decorated with marqueterie composed of lozenges and small squares, and the top is of fine

No. V.—REGENCY CONSOLE DESIGNED BY CRESSENT

No. VI.—LOUIS XV. DESK MOUNTS BY CAFFIERI

No. VII.—LARGE REGENCY CONSOLE DESIGNED BY JORO, *circa* 1720

No. VIII.—LOUIS XV. WRITING-TABLE MOUNTS BY CAFFIERI

No. IX.—LOUIS XV. CHESS AND BACK-GAMMON TABLE MOUNTS BY CAFFIERI

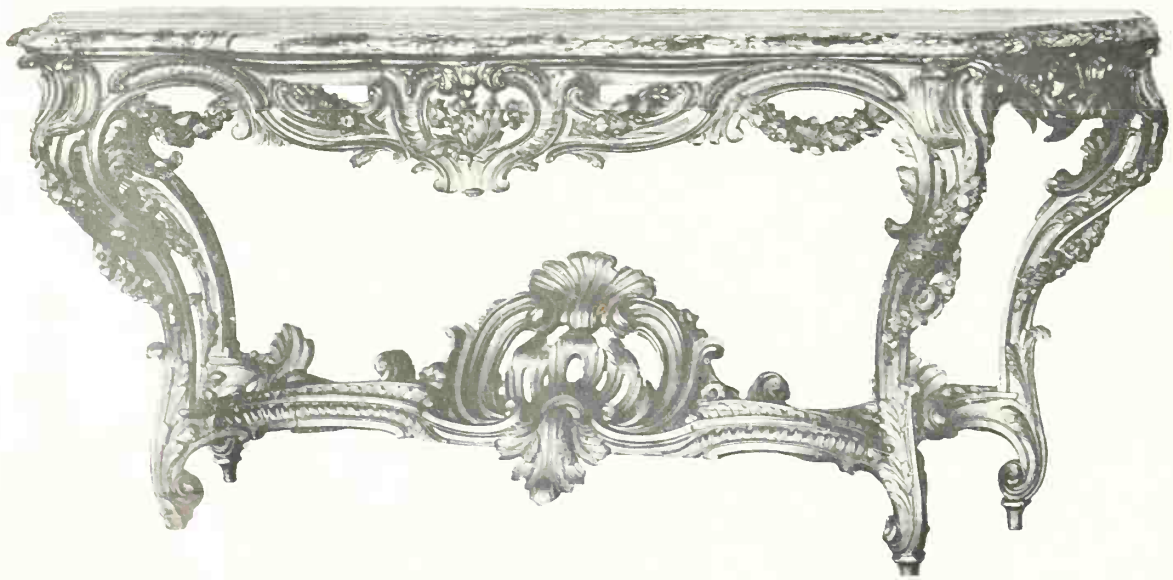
No. X.—LOUIS XV. COMMODE IN LACQUERED WOOD MOUNTS BY CAFFIERI

No. XI.—LOUIS XV. WRITING-TABLE MOUNTS BY CAFFIERI

Ponazetto marble. The chased and gilt decoration of rocailles and foliage ornaments comprises four rounded handles, a key-hole with appliqué above, a tail-piece at the base, and sabots and appliqués of foliage and flowers on the legs.

Another Regency piece is a large console of open-work in carved and gilt wood, about 1720 (No. vii.). It is designed by J. Bernard Joro, a Sicilian, born about 1671, who was a pupil of Pierre Paget at Marseilles, and was appointed, in 1719, sculptor and designer to the King at the Port of Toulon. He devoted himself almost exclusively to working on wood, and showed great ingenuity of invention. Many of his works are to be found at Toulon, Marseilles, and Aix; but few, if any, surpass in sumptuous richness the piece of which Mrs. Huntington is now the lucky owner. Joro died at Toulon suddenly, and still in all his vigour, on the 28th of January, 1731.

Of the Louis XV. pieces, the majority are adorned with chased and gilt bronze ornaments by Caffieri.



No. XII.—LOUIS XV. CONSOLE TABLE DESIGNED BY J. C. DELAFOSSE

No. XIII.—LOUIS XV. FIRE-SCREEN

No. XIV.—LOUIS XV. SOFA, COVERED IN FLOWERED BROCADE

Quite exceptional for its elegance of outline, and for the delicate taste of its ornamentation and the chasing of the bronzes, is a Louis XV. desk in marqueterie of violet-wood, rose-wood, and satin-wood, decorated both inside and outside (No. vi.). It rests on four bent legs, and is formed of a flat top with a flap or lid hinged to it, under which is a writing-table fitted with three sunk pigeon-holes and six drawers. The elegant Caffieri bronze ornaments consist of moulded borders, appliqués, chutes, and sabots in flowers and rocailles. This desk, which was formerly in the d'Armaillé collection, is illustrated in Molinier's *Histoire des Arts appliqués à l'Industrie*.

No. viii. is another small Louis XV. writing-table in marqueterie of coloured wood, executed by a cabinet-maker who signed B.V.R.B., with chased and gilt bronze mounts by Caffieri, which also comes from the d'Armaillé collection. Historically interesting is a Louis XV. chess and back-gammon table in marqueterie by a maker who signed B.V.R.V., ornamented in bronze by Caffieri (No. ix.). It comes from the de Broglie family, and at one time belonged to Mme. du Barry, to whom it was probably given by Louis XV. The implements of the back-gammon game are said to be the same that were used by the King and his mistress.

A very beautiful piece is a Louis XV. commode in lacquered wood, enriched with bronze ornaments by Caffieri (No. x.). The slightly bulging front panel, which contains two drawers, is decorated with animated landscapes and figures in gold lacquer and colours on a black ground with inlaying in "burgan." The ormolu work consists of a large border running round both drawers, chased with shells, rocailles, and foliage, and two twisted branches forming handles, and falling gracefully over the front with their last twigs nearly reaching the bottom of the panel. The end panels are similarly decorated with gold lacquer and colours on black ground.

The large Louis XV. writing table of veneered wood, and enriched with ormolu by Caffieri (No. xi.), occupies a prominent place in a painting by Jocqué exhibited at the Paris Salon of 1755 and described as a *Portrait of M. de Roissy, Receveur Général des Finances, appuyé sur une table, lisant et s'amusant de musique*. This portrait represents M. de Roissy in his study, seated on an armchair, with his arms resting on the table, and holding with both hands a book of official papers, from which he is reading. On his right is an open letter with the plainly legible address: "A Monsieur, Monsieur de Roissy, Receveur Général des Finances, à Paris." The date of the picture proves the table to have been made about the middle of the eighteenth century.

Jean-Charles Delafosse, architect to the King, was the designer of the magnificent large Louis XV. console table (No. xii.), in open woodwork, carved and gilt, which formed part of a suite of drawing-room furniture made by order of King Louis XV. and sent by him from Paris, as a wedding present, on the occasion of a marriage in the De Mailhet family, who became through this alliance related to the donor. The table comes from the Château de Vachères, Commune de Présailles, near Le Monastier, in the Department of Haute-Loire. It was acquired by Rodolphe Kann from the Baron de Mailhet, the actual owner of the family château which was built in the sixteenth century.

No. xv.—BRONZE BUST OF LOUIS XV. BY LEMOYNE

The Louis XV. sofa (No. xiv.), in carved and gilt wood, dates from the first half of the eighteenth century, and is decorated with rocailles and foliage and rests on eight feet ornamented with

mouldings. It is covered with flowered brocade on a ground of cream damask. Its length is 5 ft. 7 in. No. xiii. illustrates a Louis XV. carved and gilt fire-screen, with a tapestry panel from the Royal Manufactory of the Gobelins, woven with a pastoral subject after a painting of the School of Boucher. The work was executed about the middle of the eighteenth century by Neilson, who was then overseer of the *basse-lisse* department of the Gobelins (1749), and subsequently became Director of the Royal Manufactory of Beauvais. The screen formed part of a suite of drawing-room furniture which came from an ancient family whose château is situated in Normandy; but it was a binding condition of the sale, that neither the provenance, nor the name of the family, should be disclosed.

No. XVI.—CELADON EWER MOUNTS BY CAFFIERI

Though the pieces so far described and illustrated do not exhaust the list of *chef d'œuvres d'ébeniste* picked by Mrs. Huntington from among the Kann treasures, lack of space necessitates our passing on to the objects of art, among which a bronze bust of Louis XV., with deep brown patina, executed by Jean Baptiste Lemoyne in 1742, is one of the most important pieces. The King is represented in armour, with the ribbon of the Order of the Holy Ghost, and with a floating drapery negligently thrown over his right shoulder. The finely modelled head, which is slightly turned to the left, bears a haughty and dignified expression admirably rendered. The bust is inscribed "J. B. Lemoyne, 1742," and the casting is of the same epoch. In his portrait busts, Lemoyne proves himself the worthy successor of Girardon and Coisevox, the great portraitists of the reign of Louis XIV.; and Mrs. Huntington's bust of Louis XV. is a thoroughly characteristic example of this heroic style.

We meet Caffieri's name again in connection with the chased and gilt ormolu work on the Louis XV. clock with works by Jean-Baptiste Baillon (No. xix.). The works are framed in a magnificent bronze structure resting on a base of large rocaille volutes forming the feet. Between these volutes, and standing against a shell ornament, is a cartouche surmounted by flowers, and from each side spring the large masses of foliage and flowers which frame the dial. The crowning decoration is an eagle holding between its talons a bird.

Like this clock, the three other objects illustrated have received their gilt bronze setting by the skilled hands of Caffieri, whose name stands for all that is best in the decoration of the Louis XV. period. His is the ormolu work on a pair of Chinese porcelain ewers, in ancient grey celadon, in the shape of carp rising out of the water, the mountings being given the appropriate shape of shells and aquatic plants among other motifs (No. xvi.). His hands again have shaped the bases of the Old Dresden Lion and Lioness (No. xviii.), and of the two statuettes of the same dainty manufacture (No. xvii.). The exquisitely modelled Lion and Lioness, rare specimens of the famous Meissen works, are admirably poised and painted in natural colours. The realism of the treatment is remarkable

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No. XVII.—OLD DRESDEN STATUETTES: "SIGHT" AND "TOUCH" MOUNTS BY CAFFIERI

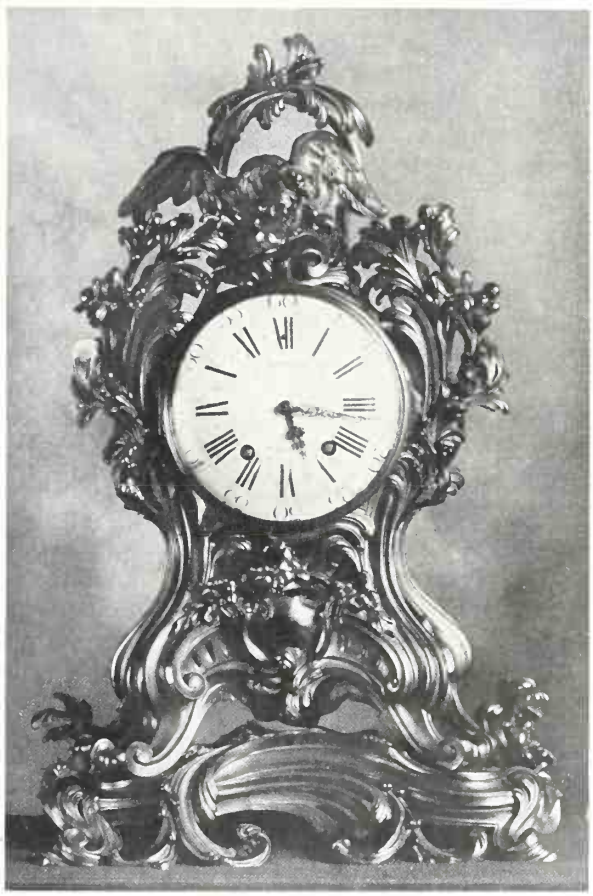
No. XVIII.—OLD DRESDEN LION AND LIONESS MOUNTS BY CAFFIERI

for a period more noted for its artificiality and studied elegance. The bases are designed with appropriate sobriety with curving rocaille-like mouldings and foliage, and are stamped with the mark of Caffieri, the "C" surmounted by a crown.

The two statuettes represent the senses of Sight and Touch in the form of two standing partly-draped figures. Sight, wearing a richly flowered mantle, lined with mauve, and fastened on her right shoulder, is represented looking through a lorgnette and holding a mirror; a keen-eyed eagle stands on her left.

Touch is shown as a woman with a foot on a tortoise, and carrying a parrot, which is biting her finger. The bases are formed of rocaille and foliage ornaments, and are stamped with the same mark as the Lion and Lioness.

The illustrations will help to give some idea of the magnificence of the formidable additions made recently to Mrs. Huntington's collection, though it is only right to state that these additions include many another object that is equally worthy of admiration, but could not be included in this description for want of space.



No. XIX.—LOUIS XV CLOCK MOUNTS BY CAFFIERI

Russian Porcelain — By Lucy Cazalet

THE manufacture of porcelain was not established in Russia before the middle of the eighteenth century, although pottery had been made in the country for centuries, and had been adapted to many and varied uses in the daily life of the people. Tiles, too, had been used, not only for the roofs, but also for the outside ornamentation of buildings, and for the huge stoves which were an absolute necessity in such a cold climate.

In the time of Peter the Great a great deal of china and Delft had been imported: but it was his daughter, the Empress Elizabeth, who conceived the idea of establishing an Imperial factory in imitation of that at Dresden.

For this purpose she sent a German potter named Hunger to search for suitable materials in different parts of Russia, and he found that the district of Gjel, which had long been famed for its potteries, could supply clay suitable for the manufacture of very superior hard paste. Workmen were engaged abroad, and the factory was built at St. Petersburg in 1745: its first productions dating from 1746.

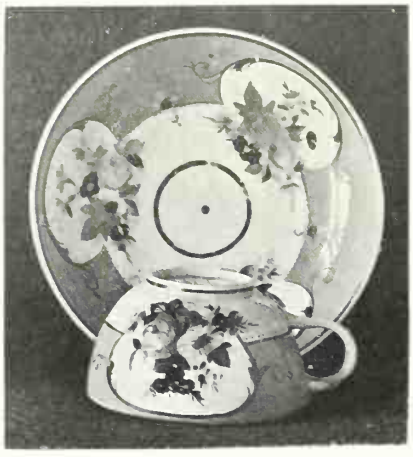
During the reign of Elizabeth several private porcelain factories were started, such as Gardner's at Verbilki, and Volkoff's, though the exact whereabouts of the latter are unknown.

Once established, the manufacture of porcelain increased with marvellous rapidity, especially after the war of 1812, when there were at least thirty factories, and by the early seventies of last century their number had increased to seventy.

Since then the introduction of mechanical processes has caused many of the smaller factories to be shut down or absorbed by larger firms, such as the M. S. Kuznetsoff Co. (with which Gardner, Auerbach, and several other large firms have been incorporated), which supplies about two-thirds of all the pottery and porcelain produced in Russia.

From an artistic point of view Russian porcelain has not advanced in equal measure, and modern

BRIGHT APPLE-GREEN CUP AND SAUCER, DECORATED WITH GOLD SCROLLS AND BOUQUETS OF FLOWERS IN COLOURS, BY VAGIN — HEIGHT, 2¼ IN.



CUP AND SAUCER OF POPOFF "TEA-HOUSE" CHINA BOUQUETS IN NATURAL COLOURS ON WHITE, WITH ROYAL BLUE BORDER — HEIGHT, 2" IN.

articles cannot compare with the earlier work of the Imperial factory, Gardner, or Popoff. This is, no doubt, greatly due to wholesale production, whereas in the old days even small and comparatively

COFFEE POT, PROBABLY BY SABANIN, WHITE WITH PURPLE LUSTRE ORNAMENTATION HEIGHT, 9 IN.

unimportant factories turned out very artistic and highly-finished articles.

Russian porcelain, especially that of the older makers, is well known to collectors; but it has hitherto not attracted attention from the general

PEASANT FIGURE BY GARDNER HEIGHT, 6 IN.

public, probably because it has no very marked features of its own, and differs little from other continental porcelain. The paste is very hard, sometimes of a rather blueish tint, and the style of decoration is usually typical of the prevailing European style of the period.

Catherine the Great was much interested in the welfare of the Imperial factory, and in the early years of her reign it was enlarged, and obtained an annual grant from the Imperial Treasury and many privileges, which it enjoys to the present day.

TOY TEAPOT BY GARDNER, WHITE WITH GOLD SCROLLS AND FLOWERS IN HIGH RELIEF IN NATURAL COLOURS HEIGHT, 2 IN.

It originally executed private orders, as well as supplying the needs of the Court, but its productions are now reserved exclusively for use in the imperial palaces, presentations, etc., and articles damaged in the firing, or otherwise imperfect, are always destroyed. Early pieces made in Elizabeth's reign are very rare and command high prices. There is a beautiful plate in the collection of Mr. Stchukin in Moscow decorated with a graduated network of pink roses on a white ground.

The porcelain of the reigns of Catherine II. and Paul I. is comparatively common (except large ornamental pieces), and in design resembles Dresden of the Marcolini period, being usually decorated with large detached bouquets of tulips and other flowers.

The edges of plates and dishes often have an embossed basket pattern, and the knobs of soup tureens are shaped like lemons, pears, etc.

POPOFF INKSTAND, PALE BLUE WITH BOUQUETS AND WHITE RESERVES, AND DARK GREEN FEET. THE LID FORMS A RECEPTACLE FOR SAND HEIGHT, 4 IN.

In 1798 a branch establishment was started in Gatchina for the production of richly-painted pieces. Views of different imperial palaces and public buildings and copies of celebrated pictures were quite a feature of this decoration. In 1800 the Gatchina studios were removed to the premises of the St. Petersburg factory. In 1817, Sweibach, an artist from Sèvres, was called to St. Petersburg to superintend the painting and modelling departments, and French

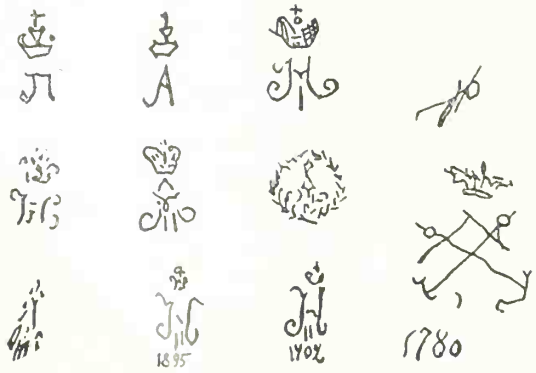
porcelain of the Louis XIV.-Louis XVI. periods was freely imitated.

At a later date again artists from Sèvres and Dresden were employed to train the native artists, many of whom attained considerable eminence.

GARDNER CUP IN WORCESTER STYLE, WHITE GROUND, WITH FLOWERS AND BIRDS AND GILT HANDLES AND BORDERS HEIGHT, 5½ IN.

The most flourishing period of the Imperial factory was during the reign of Nicholas I. Under Alexander II. an attempt was made to introduce the Russian style of decoration, but this was not an artistic success, and the factory declined somewhat during the second half of the nineteenth century. Since then the introduction of all the latest improvements has again brought the Imperial factory to a high standard of excellence.

The earliest marks were an Imperial eagle either printed in black or impressed, and the same pieces generally bear a small anchor and circle or a circle and dot. ⊙ The latter is supposed to indicate the reign of Peter III.



Since Catherine II. the marks have been the initial of the reigning monarch surmounted by a crown, or surrounded by a wreath of laurels. In the eighteenth century a rough hand-drawn mark of two crossed anchors, surmounted by a crown and with the date added, was sometimes used. The

of Catherine II. also sometimes had the letters

added in red. Some authorities state that this meant that the pieces were made by Paul Kornilloff for the Court, but this is an error, as the letters stood for "Pridvornaya Kontora," the office of the Imperial household.

The most celebrated porcelain factory in Russia was founded by Francis Gardner, an Englishman, probably about 1754 or 1756, at Virbilki, where it exists to this day under the name of the Kuznetsoff Company. "Old Gardner" ranks among the best European porcelain, and is very valuable. Of this there are some very fine specimens in the collection of Mrs. Mirrielees.

Catherine II. had a complete table and dessert service of it made for each of the Russian orders of knighthood, painted and decorated with the insignia of the order.

Gardner and his successors manufactured all kinds of table and ornamental porcelain. His earlier groups and figures were glazed, but at a later date he made biscuit groups illustrating peasant life. These are very

typical, and their modelling, detail, and colouring are excellent. Other examples of Gardner's work are the rich gilding on a dark blue ground, which belongs to the second quarter of the nineteenth century, and the delicate flowers in high relief on a white ground, which came in rather later.

The marks on Gardner porcelain vary very much at different periods. The first used was the letters

or the letter Г or G impressed or in blue.

From about 1777 to 1800 "G's" of various kinds in blue were used, and imitations of the Dresden swords are also found on pieces which are undoubted Gardner. After 1800 the "G" became more like a pothook, and was often accompanied by two or three dots, and later the impressed name "Gardner," in either English or Russian, and with or without the impressed arms of Moscow, was used, while still later printed name labels of various shapes, in either green or red, were adopted.

Next to Gardner the best known factory in Central Russia was that founded in Gorbunoff about 1806 by Charles Milly, and later acquired by Popoff, which produced the very characteristic so-called "Tea House" porcelain. Russians are essentially a tea-loving people, and these tea sets, or the remains of them, are very easily met with. They are usually of some rich colouring in sky blue, turquoise, green, sea green, pink, or chocolate, enriched with scrolls of gilding and variously shaped medallions of white, on which are handsome bouquets of flowers in natural tints. Gilt services, painted with borders and bouquets of bright flowers, were also made. The gilding is very soft and handsome, but not at all durable, and on pieces which have been much used it is occasionally impossible to trace the design in mat. Plaques for furniture were made in imitation of Louis XV. designs, sometimes painted with Boucher cupids and usually with sky or turquoise borders. A very pretty idea was the introduction of lithophanic bottoms to tea cups, which, as the cup was drained in drinking,

TEA CADDY BY KOUDINOFF BROS., SHOWING THE BIRD DESIGN
HEIGHT, 6 IN.

"RAFAELLIDA" CUP, BY POPOFF WITH GOLD FLUTINGS
HEIGHT, 2½ IN.

POPOFF PLATE, IN IMITATION OF DRESDEN
9 IN. DIAMETER

POPOFF SALT-CELLAR, WITH GOLD RIM AND FLOWERS IN COLOURS ON WHITE GROUND
HEIGHT, 2¼ IN.

POPOFF SUGAR BASIN, BRIGHT GOLD WITH BORDER OF BRIGHTLY COLOURED FLOWERS HEIGHT, 5 IN.

showed the design against the light, as if painted *en grisaille*. Copies of the adoring cherubs under the Sixtine Madonna were a favourite design for these ornamental cup bottoms, and the cups were familiarly termed Rafaelidas. Popoff also made peasant groups, but they are generally glazed. The mark on Popoff's porcelain, which varied very slightly during the sixty-five years the factory existed, was the monogram

in blue or impressed, but it was sometimes in French,

and some authorities give the name "Popove" in full. The monogram was rarely printed in black, and sometimes a sort of grille was added to it.

Kornilloff Bros. started a factory in St. Petersburg in 1835, which soon became famous, especially for the excellence of its designs, which were specially drawn for the factory by the best artists. It still flourishes, and the mark is the name printed in red.

Prince Yusupoff owned a small but very perfect factory at Archangelskoe, near Moscow, for the manufacture of porcelain for the exclusive use of his household, and for presentations to his friends. The artists and the clay were brought from Sèvres, and this porcelain is very much prized—there is a *tête-a-tête* service of it in the Anichkoff Palace, St. Petersburg. It is usually marked "Archangelskoe" and dated, and portraits of celebrities, scenes from the campaign of 1812, views, armorial bearings, and flowers with their names in French, were among the designs used for the painting.

Other important factories were those of Miklashevsky, Safronoff, Terihoff Bros., Auerbach, the State Factory at Kieff, Dounashoff, Novii Bros., Sabanin, Goulin, Koudinoff Bros. (who produced a very quaint design of birds and butterflies on a blueish white ground parsemé with blue and gold dots), and Kuznetsoff's at Novo-Haritonovo, and later at Doulevo. The latter became the parent factory of the present M. S. Kuznetsoff Co., for the Kuznetsoffs were a family of potters, and as their affairs prospered they went on opening new factories all over the country, or buying up existing ones, until a few years ago they were all merged into one company.

In most cases the marks on Russian porcelain are either the name or the initial of the manufacturer, but as several extra letters exist in the Russian alphabet and others interchange their meaning, it is very easy to mistake the inscriptions.

A well-known collection of Russian porcelain is that of Mrs. Sackville-West.

GARDNER CUP AND SAUCER IN DEEP BLUE, WITH BRIGHT AND DULL GILDING. DATED 1829. HEIGHT, $3\frac{3}{4}$ IN.

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PORTRAIT OF MADAME HUET
ENGRAVED BY DEMARTEAU
AFTER J. B. HUET

The City of Bath. Written and Illustrated by Leonard Willoughby

It is highly probable that no city or town in the West of England can lay claim to more ancient history than Bath. And its history is as interesting as it is ancient. Historians in the past have had a never-failing store to draw upon for their local legends and facts, with the result that the history of Bath is voluminous and highly instructive. So much is there to say regarding Bath itself, that I feel I must necessarily confine myself strictly to only giving some sort of idea of the possessions contained within the Guildhall, Pump Room, and Abbey, if my article is to be kept within reasonable bounds.

It is not necessary to describe the geographical position of Bath, or to say how it is picturesquely fringed by the banks of the serpentine Avon, and surrounded by high sheltering hills. Even those who have travelled to the West of England, merely passing through Bath, must have been struck with its appearance and situation, as it burst suddenly into view from the railway—for it lies, as it were, in a huge basin. Whether its history is generally known —*i.e.*, its very earliest history—I cannot, of course, say. Americans probably know it by heart, for I find these cheery visitors generally know far more about our own ancient towns than we ourselves ever dream of. It is quite possible, however, that the later history is better known—I mean the period when Bath was in the zenith of its fame as a fashionable resort. These were famous days, when Chatham, Pitt, Burke, Nelson, and Wolfe came to repair their constitutions, and when artists like Gainsborough, Lawrence and Maclise flourished and were familiar characters in the city. Both Quinn and Mrs. Siddons, and great thinkers like Berkeley and Butler; William Smith, the father of English geology; poets and men of letters, like Pope, Warburton, Fielding, Sheridan, Southey, Jane Austen, Savage Landor, Lytton and Dickens: leaders of rank like Chesterfield,

THE SOUTH-EAST PROSPECT OF THE CITY OF BATH FROM AN OLD ENGRAVING

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RICHARD CŒUR DE LION'S CHARTER, 1189

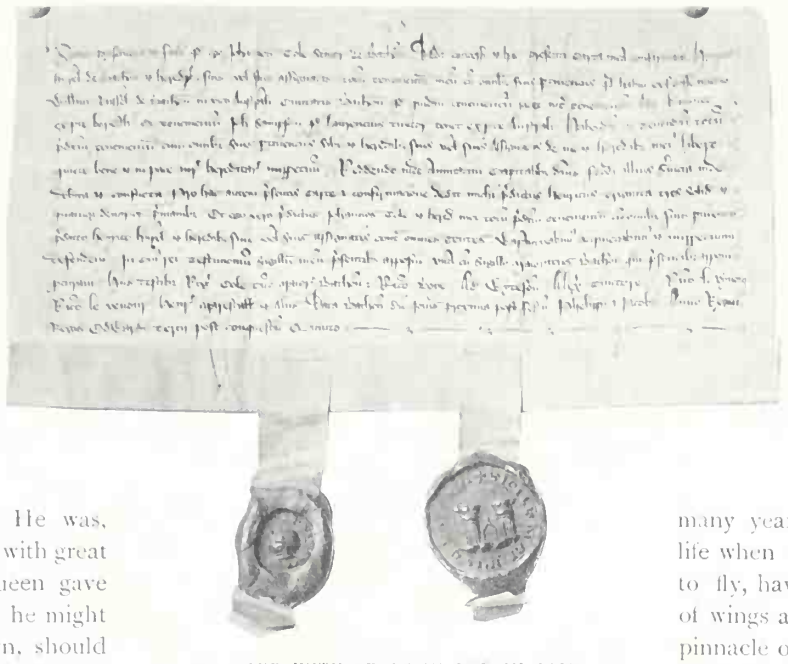
and exquisites of the type of Beau Nash, all for generations loved their Bath, and never failed to come for its waters and help to swell the fashionable throng.

As some of the treasures of the Corporation belong to the earlier days—the time of the Roman occupation—as well also as the later period, when Beau Nash reigned supreme, I must very briefly give a skeleton outline of both periods. This I think may add to the interest of the treasures, of some of which I will also give illustrations. These treasures, which include Roman relics, charters, MSS., seals, regalia, plate, pictures and furniture, are now happily duly appreciated and carefully preserved and guarded by the authorities. Had only this appreciation existed one hundred and fifty years ago, it is more than possible the Corporation would have had many more treasures in their keeping to-day. But apathy, or a failure to appreciate and value the good things in their midst, or—shall I say—a slight mistiness on the part of many as to the real construing of *meum* and *tuum*—was responsible for many remarkable disappearances of city property. Be this as it may, endless valuables mysteriously vanished, which from time to time have been discovered in the possession of private individuals. Even the Sword of State disappeared for many a long year, only to come to light bricked up—so it is said—in a cottage at Swanswick, a village some miles distant. Beautiful old furniture—Chippendale, Sheraton and Hepplewhite—once filled the Guildhall and public rooms, and though some of it is still there, much was taken and more destroyed in political fights, which at one time were fierce and frequent in Bath.

But I must now hark back for a moment—just thirty-five centuries—and get on the line of those who first discovered the importance of the wonderful springs which since then have made Bath the important and well-known Spa it now is. Most people enjoy legends, whether they be true or otherwise, so I will commence by giving the old hackneyed one concerning that famous King Bladud, whose name and effigy in stone to this day are preserved in Bath. The story has been handed down by Geoffrey of Monmouth, and by Warner, a Bath historian, and others. This Bladud was the heir-apparent of Lord Hudibras, who swayed the sceptre of Britain 3,500 years ago. Prince Bladud was much beloved, and

BRONZE HEAD OF MINERVA IN PUMP ROOM

great expectations were formed as to his future. Unfortunately this amiable person became a leper, and caused the courtiers to prevail upon his father to banish him, lest he should contaminate others with this horrible malady. He was, therefore, dismissed with great sorrow, and the Queen gave him a ring by which he might make himself known, should he get rid of the disease.



CHARTER WITH SEALS IN USE IN 1310

Shut out from society, he was reduced to seeking the humblest employment where he could. Reaching the village of Keynsham, some six miles from Bath, he was given some work by a man who dealt largely in pigs. His work was to look after them; but he soon discovered that he had communicated his disorder to the herd. Dreading his employer's displeasure, he asked leave to drive his charge to the opposite side of the river, stating that the acorns were finest there. Bladud's request was granted. He passed the river at a shallow—since called Swineford—and drove his pigs to the hills on the north side of Bath. At this time the health-dispensing springs at this place stole unknown through the valley. The pigs, however, in some remarkable way of their own discovered the treasure, and anxious to rid themselves of the disease, quitted their keeper, rushed down the hill, and plunged into the muddy morass below. For long did Bladud endeavour to entice them away, and eventually succeeded, when he penned them and proceeded to wash off them the mud and filth. To his surprise he then found that many of the animals had already begun to show signs of a cure. Thinking that if these waters could cure pigs, it might also cure his disease, he bathed in the same place, and to his delight was soon completely rid of his leprosy. Returning to Court he was received with rapture, and then at once set to work to have the springs cleaned, baths erected, and a splendid city built on the spot. Here he lived and reigned for many years, only to lose his life when foolishly attempting to fly, having put on a pair of wings and sprung from the pinnacle of the temple, which he had founded to Minerva. Bath was not known by that name till later; originally, according to antiquarians, it was called Aquæ Solis. However, there is an idea that "Waters of the Sun" was not the name originally intended, but that the word "Sul" and not "Sol" was used, and that this was part of the name of dea Sul-Minerva—a divinity. At any rate Solis represents the word Sul—a local and sacred name which these waters owned before ever a Roman bathed in them.

SEALS IN USE SINCE 1770

Many of the remains of the baths erected in the first century by the Romans have fortunately been discovered, and these are to-day preserved in the city. The first discovery was made in 1754, but a century elapsed before the excavation was continued. In 1882 the late city architect, Mayor Davis, unearthed, in the most masterly way, beneath shops and dwelling-houses, the great baths and remains of beautiful buildings erected by the Romans. Amongst the many extremely interesting relics discovered was the bronze head of Minerva, the patroness of the Romans. This head is quite unique. She had among her attributes the "stirring of men to active life, the wakening cock, and the trumpet sounding the reveille," which was sacred to her, while she was also the goddess of medicine. After the departure of the Romans in 410,

Sul-Minerva was no longer held in respect, while the name of the city was abbreviated into Aquæ. Subsequently it took the form of Ake, and then to Akeman—the word "man" signifying a place. Later on the Saxons called it Akemanceaster, which they found rather a mouthful, and so altered it to Hot Bathum—Hot Baths. The Saxons played havoc with the city, ruining the beautiful baths and temples, and leaving it a desolate heap of ashes. And thus were the foundations of the famous buildings hidden from sight, until unearthed some 1,300 years later, at least ten feet and more beneath the present level. And here I must leave the history prior to the Conquest, and turn to many years later, when Bath obtained its first charter. During Saxon times the Governor or President of the popular assemblies or tun moot (town meeting) was called a Grieve, which corresponded with the position of Mayor. There were no palatial town or guildhalls in those early days filled with Council Chambers, pictures, plate, and treasures such as we find to-day. Neither were there gorgeously liveried sword and mace bearers. The meetings then were held in primitive fashion in an open space, and the freemen were summoned from their work by the clanging of a bell suspended from some great outspreading tree. Under this tree the freemen held their moot or meeting, while a clerk would keep a record of their decisions. Disputes were then and there settled, and taxes collected. From those early days down to the present, Bath has had without interruption its Grieve, or as we now call it Mayor, and for a thousand years exactly a municipal government of its own. As regards the municipal records of Bath I am indebted for my information to Messrs. Austen J. King and B. H. Watts's valuable book on this subject.

MAYOR'S COLLAR AND BADGE ENAMELLED GOLD

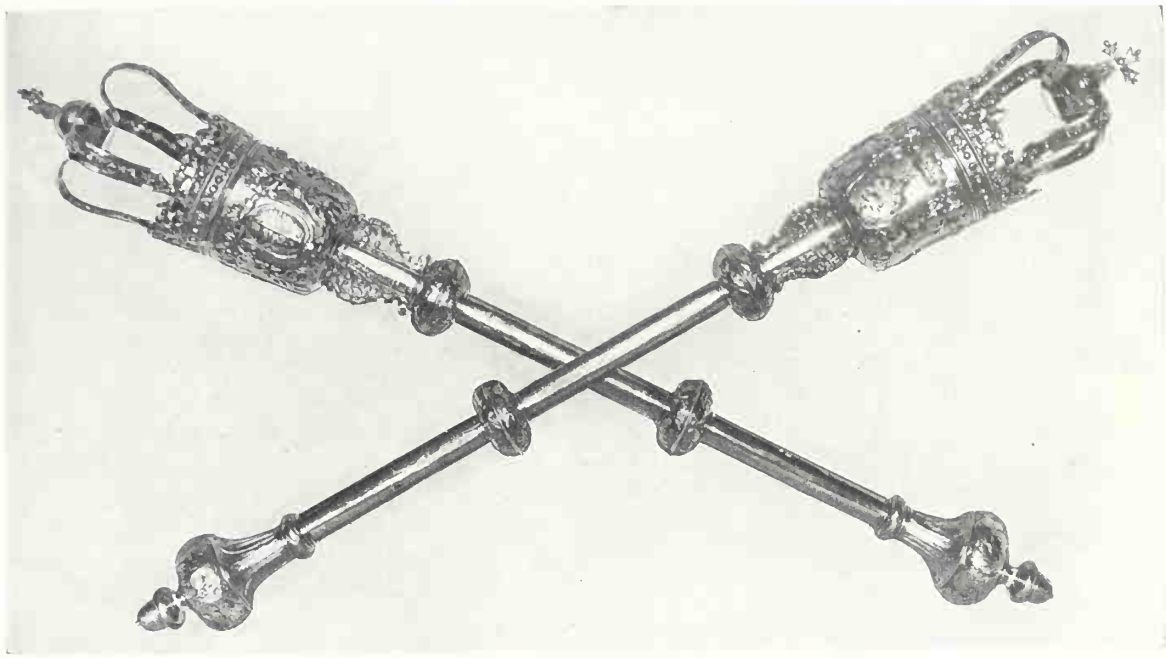
Richard Cœur de Lion on his accession sold everything which he as King could sell. Demesne lands of the Crown, honours, and offices were offered right and left for sale, while liberties and franchises were hawked about everywhere.

The citizens of Winchester were the first to obtain a charter in 1189, but Bath, determined not to be behind-hand, obtained one a few months later. I give an illustration of the original charter. It was dated from Dover, and four days later Richard sailed for Normandy. When he returned from his captivity in Austria, he was greatly in want of money, and so, remembering the harvest he had reaped from the sealing of charters, resolved to obtain more money in this way. Taking the seal from his Chancellor, and giving out that it had been lost when the vice-Chancellor fell into the sea off Cyprus, he had a new one made. He then announced that all who had charters must bring them in to be re-sealed, and that no charter with the old seal should be reputed valid. Bath's charter was not re-sealed, and the illustration shows the original seal of 1189 which is doubly interesting, and which bears only the one lion, whilst the second one had three lions passant guardant. Richard is the first King whose shield has any sign of armorial bearings.

The original seal of the city of Bath has long since disappeared, though the seal in use to-day is exactly the same as the one in use in 1346. Sealing in early days was a very important part of a transaction, as when writing was a rare accomplishment, and few could even sign their names, sealing took the place of signatures. The Mayors of Bath have had for centuries a seal denoting their office, and I give an illustration of the one in use in 1319, and also of the present one which dates back to 1770. The various charters, commissions, letter patent, pardons, writs, and mandates granted from time to time are both curious and interesting, and afford ample matter for an article by themselves. The other

documents, and old accounts, are equally instructive and most amusing, and my only regret is that I am forced to pass them over for want of space. From time to time Kings, Queens, and Princes, and the highest aristocracy have visited Bath, and going back to Saxon days, King Edgar was crowned at Bath Abbey. The history of Bath from Edgar's time down to the eighteenth century is somewhat lugubrious reading, for in the days of Rufus the city was sacked and burnt. After this it was sold for 500 marks to William II.'s physician and chaplain, John de Villula, a native of Tours. He became Bishop of Bath and Wells, and owned, in addition to the city, the Abbey and Mint. This good man did much for the citizens, for he not only rebuilt the Abbey and restored the citizen's houses which had been razed to the ground, but he practically rebuilt a new city out of the ashes of the old. For long were the successive bishops practically Kings of Bath, until one Savaric—a foreigner — exchanged Bath for Glastonbury with Richard Cœur de Lion. And being once again Crown property, it again fell into decay.

In the time of Elizabeth, the Guildhall, which was built in 1569 at a cost of £194 17s. 3d., stood in the High Street. It consisted of a chamber, supported on columns, with some accommodation for a market below. From this chamber the whole government of the city proceeded. The legislation was vested in a Mayor, supported by a college of Aldermen, and a council of twenty members. The Mayor was annually elected, and presided over the assemblies, receiving a stipend for his services varying from £16 to £40. He also obtained certain perquisites, such as fees payable by one freeman admitted during his year of office, and presents made to him by visitors as a return for the complimentary gifts made by him out of the municipal funds. In 1776 this building was removed, and a new Guildhall built in Georgian style. This was again added to in 1894, and in 1900, so that to-day the whole block is known as the Municipal Buildings. It is a magnificent pile, and worthy of this fine city. Within its walls are contained many of the treasures belonging to the Corporation.



BATH MACES OF SILVER-GILT

First of all, there are the regalia, which consist of the Mayor's chain and badge of office, the maces, the sword of state, and some old staves. The Mayor's chain of gold is very handsome, the portcullis and the rose of England being the prominent features in the design. It was presented during Mr. Dowding's mayoralty in 1850. The rose on the collar is of red enamel, while the badge contains in gold the city arms and supporters, exquisitely chased in high relief, and placed on a field argent within an enamelled band of garter blue. On this garter the legend, "Diplomate regio Elizabetha Regnante MDXC.," is damascened in gold letters. Curiously enough the Mayoress also wears a collar, but this consists of a number of gold plates attached to a ribbon, which is worn across the breast, and on them are inscribed

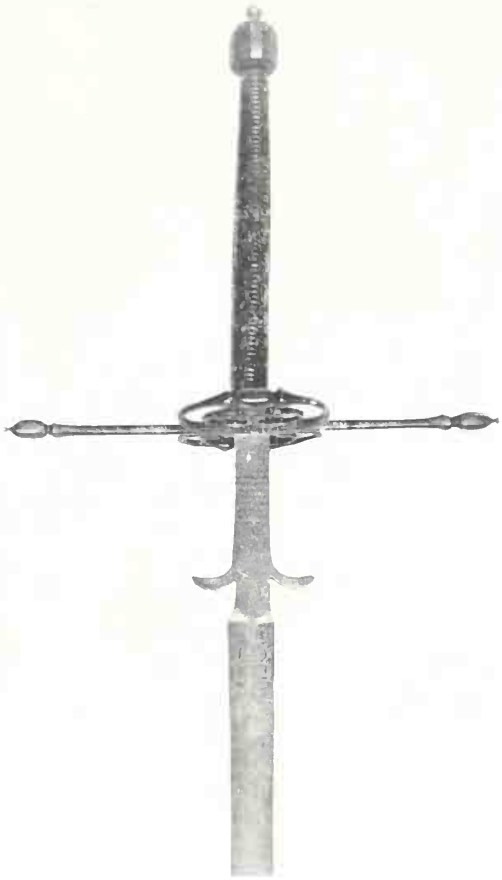
the names of the various holders of it. The maces of the city are of great interest, and are said to be almost unique as regards date and workmanship. They were made in 1708, but the general character of the design is earlier, and they were evidently a reproduction on a larger scale of more ancient maces. Under date 1631 in the roll of receipts of the Corporation is the following: "Paid the goldsmith in part towards newe maces £10," and in 1632, "Paid more for the newe maces £1 16s." Under date 1666, "Paid to Mr. George Reeves for altering the maces £16 12s., and for newe cases 4s. 6d." This charge of £16 12s. is probably for the removal of the arms of the Commonwealth, and the substitution of that of the King, and the addition of what are called the arches to the coronet at the top, absent in all original early maces. Under date 1708 is the following entry, which relates to the present maces: "Whether the two maces now carried by the two Sergeants before the Mayor shall be exchanged for a better pair. Yes (24 votes). Agreed the sum of sixty pounds and the old maces shall be given in exchange for the new ones."

STAVES CARRIED IN PROCESSION IN FRONT OF MAYOR

I am informed that the old maces are now supposed to be at Stratford-on-Avon, though personally I cannot vouch for this. The present maces bear the following marks: Figure of Britannia, lion's head erased, letter N (Court hand), maker's mark "P. Y.," with crown and cinquefoil above. These marks are repeated on the coronet and every part, and give the date 1708, and the maker's name as that of Benjamin Pyne—a celebrated firm of that date. About the year 1837 a wave of economy was passing over the land, and one or two Corporations sold their maces and treasures. Amongst these towns were Boston and Leicester. At a council meeting at Bath, held November 10th, 1836, a discussion arose as to whether the loving cup and maces should be sold. It was then supposed that they would not produce £50! Happily the question was negatived, it being contended that "they were not baubles, but emblems of authority." The Boston maces, dated 1682 and 1727 respectively, and weighing 32 ozs., fetched £940 at Christie's. This gives some idea of the value of these old maces to-day. The right to carry maces of gold or silver was granted to London by Edward III. A distinction has been drawn between a right to use maces of copper and that of carrying gold or silver. The mace was probably a more ornate form of club or wand by executors of legal process. As will be seen from the illustration, the Bath maces are magnificent specimens, and bear the Royal Arms, as well as the Bath Arms, and other devices such as the rose, fleur-de-lys, harp, etc., with Royal Crown above in repoussé on the bowl. As regards the Arms of Bath, this is a point on which there has been much controversy, and even to-day doubt exists as to what they should be.

In 1888 a new design appears to have been substituted in the place of the old time-honoured one: but it was not adopted, as the Heralds' College were entirely in support of the old design. This was "an embattled wall with two wavy bars above (representing water) intersected by an upright sword." The Herald's Visitation, 1623, describes them "per fesse crenelle gules and water proper, over all a sword in pale proper, the pommel and key, or." The Arms of Bath having a sword blazoned implies the existence of a sword for processional purposes in the Corporation regalia. Many ancient corporations have similar swords. The original sword to which reference is made is unhappily, and most

improperly, no longer in the possession of the Corporation, but is now held by the authorities at Oriel College, Oxford. The present sword is only a replica of this very fine specimen of Zweihander originally used in the infantry of Switzerland, and was not introduced into England until the reign of Edward IV. As a rule they were used as processional swords; but when used in battle the swordsmen grasped with one hand the hilt just behind the quillon or cross-guard, and the pommel or ball with the other. It measures 5 ft. 4 in., of which 1 ft. 5 in. is the hilt, covered with ribbed leather. The quillon is finely wrought in steel 1 ft. 6½ in. in total width, with a quadruple curvilinear guard. The first part of the blade is 7 in. long with a spur on each side, making it 4½ in. wide. The blade is sharp on both sides,



SWORD OF STATE, 1523

1½ in. wide, but with rather a curved point. The arms of the city are on the blade, and the date 1523; also "Pugna pro Patria"—a motto which applies to the general loyalty of the City and County of Somerset to the Tudors in the reigns of Henry VII. and Henry VIII. It is known that the sword was at one time in the custody of the Recorder, William Prynne, who lived at Swanswick. During the reign of Charles I. he suffered great indignities, and was not only fined, but also mutilated, and in 1645 he was deprived of the Recordership. It is thought that when he was again made Recorder in 1661, and M.P. for Bath, he did not return the sword. However, no one seems to have troubled their heads as to its whereabouts, and years after, in 1870, a tenant of Prynne's old house at Swanswick discovered the

CHRISTOPHER ANSTEY BY WILLIAM HOARE (?)

BEAU NASH BY WILLIAM HOARE

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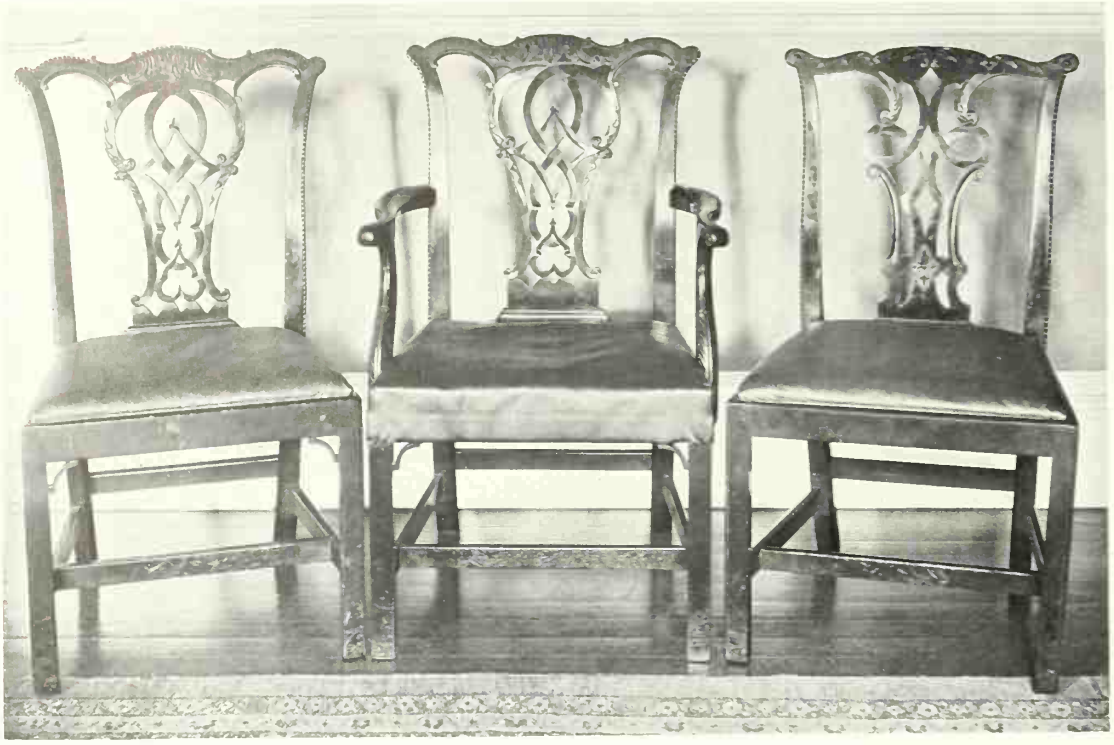


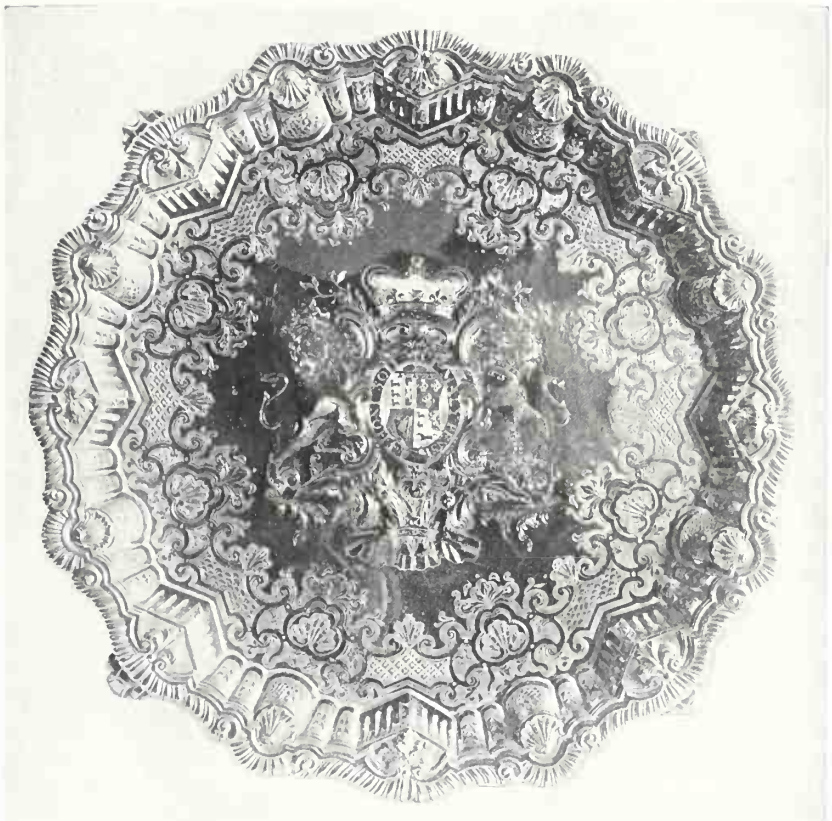
CHIPPENDALE CHAIRS IN MAYOR'S PARLOUR

CHIPPENDALE SEATS IN PUMP ROOM

sword, which he returned to the Corporation. It was promptly claimed by the authorities of Oriel College as having been found on their property; I should have thought its return to its original owners more dignified, and only an act of courtesy. The sword now used by the Corporation was presented by Mr. Dickinson, and is an exact replica of the old one now at Oriel College; but alas! it is not the original.

The Corporation own a fair number of pictures. The most important of them are in the magnificent Banqueting Hall and Committee Room No. 1. Others are in the Council Chamber, Mayor's Parlour, and on the Staircase. In the first-mentioned room, which measures some 80 by 40 feet, and 40 feet in height, and contains three superb crystal chandeliers, erected in 1761, the best pictures are by Reynolds. These are full-size portraits of George III., in coronation robes, and Queen Charlotte. Both of these works are heavily insured, and were presented to the Corporation by Mr. G. Alcock in 1830. Other

DR. JOHN HALES ARTIST UNKNOWN



GILT SALVER PRESENTED TO CORPORATION BY PRINCE OF WALES, 1739

pictures here are by J. Davidson of H.R.H. Frederick Louis Prince of Wales, eldest son of George II., and H.R.H. Augusta Princess of Wales, daughter of Frederick II., Duke of Saxe-Coburg-Gotha. These were presented to the city by the Prince himself. Two notable citizens are also represented—Ralph Allen and Christopher Anstey—both fine works, the latter by Wm. Hoare, while additional portraits of King George III. and Queen Charlotte by Allen Ramsey occupy the walls at the south end. These and one of Field-Marshal Wade, M.P. for Bath 1722-1748, and one time Commander-in-Chief of Scotland, by Van Diest, complete the pictures in this room. As regards Ralph Allen, this distinguished man was of humble origin—the son of a Cornish innkeeper. He became a clerk in the Bath post office, and gained the favour of Marshal Wade, who was sent in command of two regiments of dragoons when the rebellion broke out, by revealing to him details of an intended Jacobite rising, he having examined some suspicious-looking letters, for Bath was strongly Jacobite. For this he was made postmaster of Bath, and by his postal reforms amassed a fortune, and married a natural daughter of the Marshal's. Having noticed the inconvenience of the postal system, he devised a scheme of cross-posts for England and Wales, and farmed them himself, making out of it £12,000 a year. He thus became a very important personage, and was known as the "Man of Bath." It was he who made Bath stone popular for buildings, and his mansion at Prior Park, where he largely entertained the first in the land, was built in order to show of what fine material the stone was. It was of Allen that Pope wrote the lines:

"Let humble Allen, with an awkward shame,
Do good by stealth, and blush to find it fame."

GILT CUP PRESENTED TO THE CORPORATION BY THE PRINCE OF WALES, 1739

Christopher Anstey was principally famous for his *New Bath Guide*—a collection of satires in rhyme, which were very popular, and made a great sensation at the time.

The pictures in the beautiful Council Chamber are mostly of previous Mayors, Town Clerks, and Recorders. These are nearly all works by Jan Van Diest, and form part of some thirty-two portraits painted by order of and presented by Marshal Wade to the city. Of these some twenty-five have disappeared: and it is supposed some persons helped themselves to these, as well as to other things, when the Guildhall was rebuilt in 1775. Anyhow the portrait of Ralph Allen—one of the set—was found and purchased by Alderman Bush, who generously re-presented it to the Corporation. Jan Van Diest was not a well-known artist: he was the son of Adrian Van Diest, and came to London from the Hague, and painted landscapes and portraits. Walpole, however, mentions that there were seven pictures by him in Sir Peter Lely's collection. The two pictures in the Committee Room No. 1—once the Council Chamber—are of the Earl of Chatham, M.P. for Bath 1761, and the first Earl Camden, Recorder of Bath 1759-1794. These are by W. Hoare, and are among this artist's best works. On the staircase wall outside this room is a brass tablet containing within a beautiful marble surround the list of citizens (160) who volunteered to go to the South African War. Beneath this is the apt inscription, "Never King of England had more loyal subjects."

At the marble landing of the new portion of the municipal buildings the ceilings are vaulted with circular lights, the floors paved with large slabs of black and white marble, while marble Ionic pillars

THE PALMER CUP

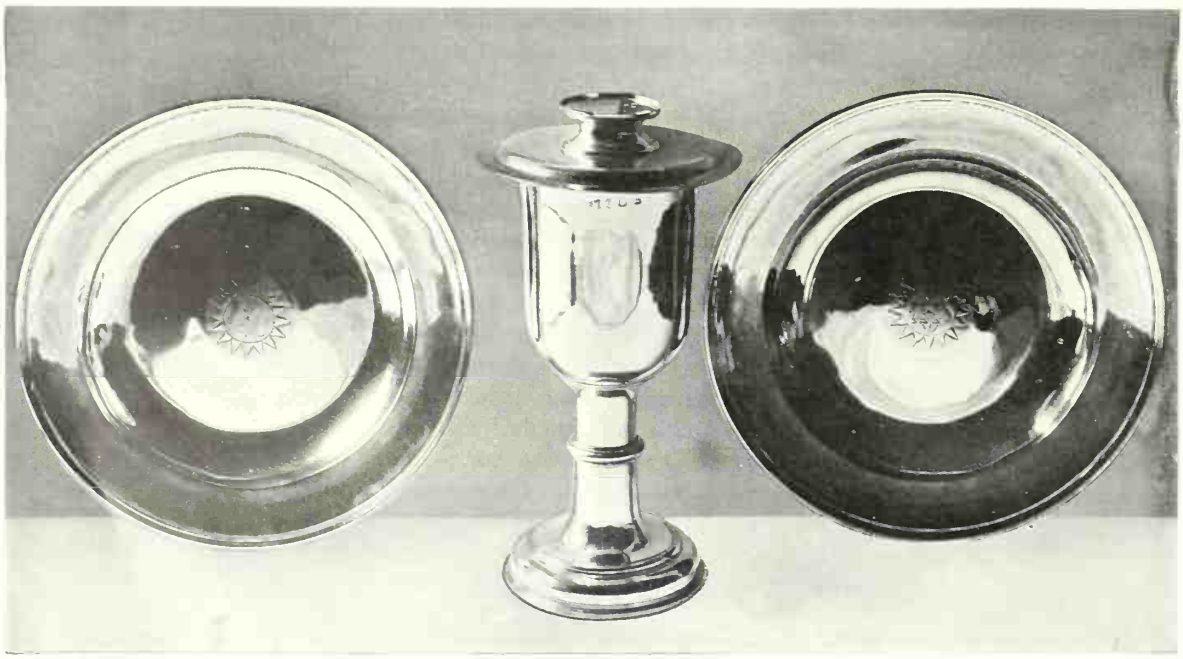
SILVER EPERGNE

enhance the appearance of the walls. The Mayor's Parlour, which overlooks High Street, is half-way down this corridor—a bright room, in which are some good genuine Chippendale furniture, and some pictures and a list of Mayors, with their signatures from 1412 to the present time. Of the pictures three of Beau Nash, one by Charpentier, another a pastel by W. Hoare, and the third a painting by Thomas Worlidge, are interesting records of this once important Bath personage. There is also a painting of Mrs. Anstey, wife of the satirist. Several very valuable old letters are hung in frames, notably from Ralph Hopton, exempting a farmer from having his goods commandeered. There are also a copy of Magna Charter, now, of course, yellow with age, and a receipt signed by Christopher Anstey for £250 for sole right of the copy of his *New Bath Guide*, 1766. A letter from Walpole to Dr. Harington, 1595, referring to a small etching of Queen Elizabeth, is written in a very neat hand, and is in good preservation.

QUEEN ANNE TWO-HANDLED CUP ABBEY PLATE

The furniture is some of the last remnants of the fine Chippendale and Sheraton suites which were in the old Guildhall. A good deal of this was broken up owing to a disturbance at an election meeting, when these valuable pieces of furniture were used as weapons of offence and defence. The collection very obviously came to an abrupt end—not having been built for the express purpose of assault and battery—the pieces collected next day being too much damaged even to repair.

As regards the Corporation plate, there is singularly little of it. Whether this also has gone the way of



ABBEY PLATE: QUEEN ANNE CUP, PATEN, AND DISHES

other property to help to swell private collections, I cannot say, but it is quite probable, for robbery appears to have been rampant in Bath at one time. Among the few remaining pieces is the gilt cup and salver presented by the Prince of Wales in 1739, and brought to the city by Beau Nash. This the Prince presented after his visit to Bath, when he "cleared the prisons of all debtors," and made a present of one thousand guineas towards the General Hospital. In connection with this cup, which is used as a loving cup, there is a quaint old ceremony kept up. It is as follows: At dinners, when the loving cup is passed round, the Mayor and his left-hand neighbour rise. The Mayor turns to him, holding the cup by both handles. His neighbour then takes the lid off, and holds it inverted over the Mayor's head. The Mayor then says in a clear voice, "Prosperity to the City of Bath," and drinks. His neighbour, holding the lid still in position over the head, replies, "God save the King." This quaint ceremony is repeated round the entire company. Bath has ever been one of the most loyal and patriotic towns in the kingdom, despite all its vicissitudes in the past. To-day the Mayor is elected annually from Conservatives and Liberals in turn, an admirable and very just mode of procedure.

CHARLES I. SILVER FLAGON ABBEY PLATE

The Palmer cup, of silver, is also a fine and exquisitely-chased piece of work. It was presented to Mr. John Palmer, Comptroller of the Post Office, by the Glasgow Chamber of Commerce, in recognition of his exertions to improve the Postal communications by means of the Mail Coach system. In 1875 the cup was presented to the Corporation by Miss Palmer, grand-daughter of the above. These, together with a modern graceful epergne and some modern silver-gilt spoons, are all the Corporation possess. Though there is but a small collection of city plate, the old Abbey owns some extremely beautiful pieces, of which I give illustrations. The finest of these are a silver-gilt cup with steeple cover, presented by Thomas Bellot. It is early seventeenth century work, the chasing being extraordinarily good. There are also a pair of Charles I. silver flagons, with domed tops and thumb pieces, 14½ inches high; a Queen Anne two-handled cup and cover; a chalice and paten, dated 1749, and a pair of silver plates of the same date. These are but a few of the Abbey possessions.

As regards the Pump Room, the scene of such fashionable throngs when Beau Nash was Master of the Ceremonies and Dictator-General, there are in addition to the many old Roman relics preserved, a fine old clock known as the Tompion Clock, to which Dickens alludes in *Pickwick*. It was given to the city by its maker in 1709, and occupied a place in the first Pump Room, as well as in the present Pump Room, where Queen Charlotte held daily levees in 1817. Opposite to this clock hangs the picture of Beau Nash, of which I give an illustration. I regret I cannot here give his history, though it is highly interesting and well set forth in all local guide-books. There are also some delightful old Chippendale seats, to hold three, five, or seven persons.

Bath is a well-governed city, built almost entirely of the stone which abounds locally. The Corporation is wealthy, the streets are wide, and the population in the Borough is, roughly speaking, 50,000, and about 25,000 more including the suburbs. It is a residential city, dependent on itself and its visitors, for it has but few factories left, two of which used to be organ building and furniture making. The principal manufacturing establishments now are engineering works and some cloth factories. Though one of the oldest cities in the kingdom, Bath strangely enough possesses, with the exception of one or two houses, no buildings earlier than the Georgian era, when the architects Wood re-modelled and re-built the city. To-day Bath, as regards the city proper, with the exception of the Municipal Buildings and modern

hotels, is the same as it was left by the Woods. One building in particular is interesting—once the Octagon Church, now converted into an antique shop. This church at one time was the resort of the fashion in the city, and the curious construction of the building enabled lessees of pews to have comfortable pews—not the "loose-boxes" familiar to our youthful days, but rooms with fireplaces in them. These, during discreet pauses in the service, were poked and made up by the family footman. Here bishops and celebrated men preached: here everyone met—it was the fashionable thing to do—and the arranging for a "pew" for the season was much the same as securing a box at the Opera. No doubt high prices were paid for them. Beneath this church were wine vaults, of which Anstey, the satirist, wrote, referring to the church as well:—

"Spirits above and Spirits below,
Spirits of bliss and Spirits of woe:
The Spirits above are Spirits divine,
The Spirits below are Spirits of Wine."

The baths still exist in the city, though used in a different form, for the scene around has vastly changed. Roman and Saxon, Dane and Norman have in their turn come and departed. The wide sheltering hills now look down upon habitations extending far beyond the confines of the Bath of Roman days. But the marvellous hot springs are unchangeable and unquenchable as of old. Their origin has never been discovered, and probably never will be. It is one of the many secrets of Mother Earth. Their volume never diminishes, either in driest summer or arctic winter, and the temperature never alters. It is undoubtedly to these hot springs that Bath owes its origin and historic reputation. From the very first the healing properties of the waters were recognised, discovered—if the legend be true—by animals. Their fame has ever since been world-wide. And thus for ages have they sprung forth from depths unfathomable, yielding by a wise dispensation of providence soothing and healing virtues, to Roman and Briton alike, for now nigh on 2,000 years.

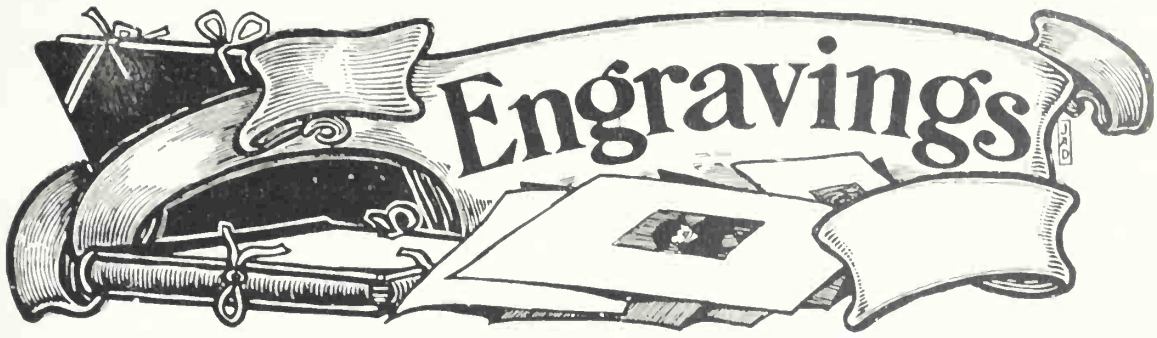
Those who have visited this fine city know full well its extreme attractiveness—in every sense of the word—and its get-at-ableness. They know the gentleness of its climate, and its sheltered position from icy, cutting winds, and they love to pause in the Victoria Park. They know its fine old, substantial, stone-built houses, once filled with all the great personages whose names are household words to-day. They are familiar with the charming, graceful Abbey standing in its midst, and the many churches of intense interest.

It is indeed a very charming, interesting old city, well worth visiting. Its scenery is superb, but most beautiful of all of the many sylvan scenes in and around Bath, to my mind, is the panorama which unfolds to view from the surrounding hills. To view the wondrous valley below, with its silvery winding Avon, softly and ceaselessly caressing with lightest touch the borders of the peaceful city, is an experience never to be forgotten. Surely Wordsworth's lines are applicable to this scene—this lovely vista of an embosomed city:—

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty."

CUP, WITH STEEPLE COVER ABBEY PLATE

THE CHOICE.



William and James Ward and their Work

By W. G. Menzies

During that great period in the history of the art of mezzotint which commenced with MacArdell, was continued by Valentine Green and John Raphael Smith, and was brought to a close by William and James Ward, no finer plates were scraped than those executed by the brothers Ward. In fact their large and imposing prints represent the uttermost limit of the possibilities of the scraper in richness, power, and subtlety. They belong to a different school to that at the head of which Valentine Green and John Raphael Smith set themselves—a school the members of which went to Reynolds's work for much of its inspiration. Reynolds died at the very commencement of the Wards' career, and most of their work is devoted to the interpretation of the paintings of his successors—Hoppner, Beechey, Lawrence, and Raeburn.

William and James Ward were the sons of a greengrocer, the former being born in London in 1766, and the latter three years later. William, after a course of schooling, was apprenticed to John Raphael Smith, to whom he was later to act as assistant. Financial difficulties, largely brought about by the intemperate habits of his father, prevented James from following in his brother's footsteps, though he was enabled to do so some years later, when his father's reformation improved their situation. Thus we find both of them working in Smith's studio, the elder making rapid progress in the art of engraving, and the younger doing little more than grumble and brag of his great ability. Dissension was frequent between James and his master, so that when William, having completed his apprenticeship, offered to take over his indentures, Smith readily acquiesced in the suggestion. For nine years James was apprenticed to his brother, during which period he made his mark as an engraver, as well as executing some excellent pictures of rural life.

COUNTESS OF MEXBOROUGH BY W. WARD, AFTER HOPPNER

All this time William was working for Smith, and his industry being crowned with a considerable amount of success he rented a humble little house at Kensal Green, then a country village, and took his mother, now a widow, his sisters, and his brother James to reside with him. It was at this period that he met the ill-fated genius George Morland, who had a cottage in the same district. A cquaintanceship

BURLINGAME PUBLIC LIB.

developed into friendship, and eventually George Morland married Ward's sister Annie, and William Ward married Morland's sister Maria. But for this marriage there is little doubt that the world would have been deprived of many of Morland's finest masterpieces and Ward's most famous plates. Morland painted the canvases, Ward engraved them, and Smith published them, and if only Morland had been able to curb his unfortunate proclivity for imbibing too much strong liquor, and indulging in periodical bouts of dissipation, there is little doubt that this famous trio would have made a greater name in the world of art than it did. Few engravers understood Morland's work better than did his brother-in-law, William Ward, and of all the prints executed after Morland's homely canvases none are more highly appreciated by collectors at the present time than those he executed.

MISS JANE BOWLES BY W. WARD AFTER REYNOLDS

In 1814 William was elected an associate of the Royal Academy, and was for some time engraver in mezzotint to the Prince Regent and the Duke of York. At this period he lived in Soho, where he died in 1826, at the age of sixty. He left two sons, Martin Theodore and William James, both of whom adopted art as a profession. The elder, who achieved considerable success as a painter, abandoned his profession when at the very height of his career, and died in absolute poverty. The other, who followed his father's profession as a mezzotint engraver, displayed evidence of artistic ability at a very early age, obtaining the Society of Arts silver medal at the age of twelve. His end, too, was tragic. He became insane, and died in an asylum at the age of forty.

James Ward's career as an engraver was by no means so long as that of his brother, and he is known to fame more for his paintings than his engravings, though some of his prints, especially those after Hoppner, display such a high pitch of excellence that it makes one regret that he did not continue his work with the scraper after having achieved fame with the brush.

For a time the two brothers were in partnership as print-sellers, and James obtained the distinction of being appointed Painter and Engraver to the Prince of Wales. Success with his painting, however, seemed to damp his enthusiasm for engraving, and eventually he abandoned the art altogether.

Like many another artistic genius, James Ward suffered from an almost ridiculously high estimation of his abilities as an artist, and though he made a great reputation as a painter of animals, his later work, much of which was experimental, betrays a distinct falling off as regards execution. He ceased to engrave about the time he was elected an Associate of the Royal Academy in 1807, but for the following fifty years he continued to wield his brush and exhibit works at the Royal Academy exhibitions, his last work appearing in 1855, when he was in his eighty-seventh year, and just four years before his death.

When considering the work of the Wards, James stands out as a masterly interpreter of the delightful child subjects and female portraits painted by John Hoppner, whilst William is best known to fame as an engraver of the charming domestic scenes painted by his brother-in-law, George Morland. If James had engraved no other plate than the delightful portrait group, *Juvenile Retirement*, consisting of the son and three daughters of the Hon. John Douglas, after

Hoppner, he would go down to fame as a great mezzotinter. Scarcely less excellent is the companion print, *Children Bathing*, in which Hoppner has painted his own family. In both plates the child-like charm and innocence portrayed by Hoppner's brush are reflected as in a mirror, in a manner which shows the remarkable mastery which Ward possessed over the scraper.

James Ward also engraved plates after Reynolds, Beechey, Wright of Derby, Rembrandt, and Morland, in all of which the same remarkable dexterity is apparent. Amongst them are *Mrs. Elizabeth Billington*, the famous singer, after Reynolds; *Henry Erskine*, the advocate and whig politician, after Raeburn; *Wright of Derby*, after Wright's own portrait; and *The Centurion Cornelius*, after Rembrandt. All these were mezzotints. As a stipple engraver James Ward merits little attention. He is believed to have engraved a few plates in this manner, but they are so few in number that they may be considered almost in the light of experiments rather than serious work.

William Ward's engraved work is, as is only natural,

JUVENILE RETIREMENT BY J. WARD, AFTER HOPPNER

far and away ahead of that of his brother, for whereas James only gave a comparatively brief space in his long career to wielding the scraper, William devoted practically his whole life to the art of engraving. The painters whose canvases he transferred to the copper plate make indeed a goodly show, including in their number Hoppner, Reynolds, Gainsborough, Lawrence, Opie, Shee, and Morland.

His mezzotints after Morland are perhaps as much prized as any of their class at the present time. Many of Morland's most famous works are mostly known to fame by Ward's plates, reproductions of which now literally flood the country. The high appreciation of the original prints has unfortunately caused many forged prints to be thrown on the market, and though many are so inferior that one would need to be the veriest novice to be deceived by them, others are executed with such care and consummate skill that considerable expert experience is necessary to tell that they are not what they seem. Amongst the more important prints after Morland are *The Angler's Repast*, *The Effects of Extravagance and Idleness*, and *The Fruits of Early Industry and Economy*, all of which have been much reproduced.

Ward's portraits include the *Countess of Mexborough*, after Hoppner; *George Morland*, after Müller; *Mrs. Braddyll*, after Braddyll; and *Miss Jane Bowles*, after Reynolds.

Ward also practised in stipple for some time, and executed very successfully a considerable number of plates after Morland and others. Though not approaching his mezzotints as regards excellence of workmanship, they are still so good that collectors are ready to give considerable sums for many of them.

Constancy and *Variety* are two especially interesting stipple prints by Ward, and are said to be portraits of Mrs. Morland and Mrs. Ward; whilst others are *Thoughts on Matrimony*, *Lucy of Leinster*, *Louisa*, *The Minstrel*, and *The Choice*, which we reproduce in colours.

The prints illustrated are reproduced from engravings in the possession of Messrs. P. & D. Colnaghi.

LIST OF THE PRINCIPAL ENGRAVINGS SOLD BY AUCTION, 1901–1907.

WILLIAM WARD

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE. £	s.	d.
Alehouse Politicians	Morland	1904	C. P.	49	7	0
Alinda	W. Ward	1901	C. P.	147	0	0
Alinda	W. Ward	1907	m. in brown	38	0	0
Almeida	W. Ward	1907	m. in bistre	15	4	6
Barn Door	Morland	1907	m.	12	1	6
Benwell, Mrs.	Hoppner	1905	m.	54	0	0
Brownrigg, Lady	Lawrence	1905	m. p. b. l.	7	7	0
Callender, Henry	Abbott	1904	m. proof	19	19	0
Callender, Henry	Abbott	1905	m. 1st st.	16	16	0
Card Players	Opie	1904	C. P.	27	0	0
Carrier's Stable	Morland	1905	m. p. b. l.	52	10	0
Children Birdnesting	Morland	1904	C. P.	15	15	0
Children Birdnesting	Morland	1905	m. e. l. p.	69	0	0
Children Birdnesting Blind Man's Buff	Morland	1905	C. P. pair	38	17	0
Citizen's Retreat	J. Ward	1905	C. P. proof	14	14	0
Constancy	Morland	1904	C. P.	23	10	0
Constancy Variety	Morland	1904	C. P. pair	60	18	0
Constancy Variety	Morland	1904	s. in bistre	13	13	0
Contemplation	Morland	1901	C. P.	252	0	0
Contemplation	Morland	1907	m. fine	160	0	0
Coquette at her Toilet	Morland	1902	C. P.	126	0	0
Coquette at her Toilet Domestic Happiness	Morland	1907	m. pair fine	120	0	0
Cottagers	Morland	1905	m. e. l. p.	65	2	0
Cottagers Travellers	Morland	1901	C. P. pair	63	0	0
Country Stable	Morland	1907	m. fine	21	0	0
Death of the Elk	Rubens	1907	m.	1	0	0
Delightful Story	Morland	1905	m. e. l. p.	99	15	0
Disaster	Wheatley	1904	m. full margins	20	8	0
Effects of Extravagance	Morland	1907	m.	6	16	0
Farmyard	Morland	1905	m. e. l. p.	58	16	0
Farmer's Stable	Morland	1905	C. P. proof	81	18	0
Farmer's Stable	Morland	1905	m. e. l. p.	58	16	0

Title.	Artist.	Date.	Remarks.	Price. £	s.	d.
Farmer's Stable	Morland	1905	m. proof	12	12	0
First of September	Morland	1901	C. P. pair	71	8	0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 1st st.	619	10	0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 2nd st.	210	0	0
Frankland, Daughters of Sir T.	Hoppner	1903	m. 3rd st.	131	5	0
Frankland, Daughters of Sir T.	Hoppner	1904	C. P. 2nd st.	693	0	0
Gamesters	Peters	1907	m. o. l. p.	17	6	0
Gamesters	Peters	1904	C. P.	16	5	6
Gamesters Fortune Tellers	Peters	1901	C. P. pair	115	10	0
Giles, the Farmer's Boy	Morland	1904	C. P.	52	10	0
Hard Bargain	Morland	1904	C. P.	42	0	0
Haymakers	J. Ward	1905	C. P. proof	10	8	6
Haymakers	J. Ward	1905	m.	15	15	0
Haymakers Compassionate Children	J. Ward	1907	C. P. pair	39	18	0
Herries, Lt.-Col.	Bigg	1904	m.	18	10	0
Hesitation	W. Ward	1905	C. P. proof	50	8	0
Hesitation	W. Ward	1907	m. bistre	9	9	0
Hesitation	W. Ward	1907	m. brown	27	0	0
Inside of a Country Alehouse	Morland	1904	C. P.	30	15	0
Inside of a Country Alehouse	Morland	1905	m. proof	33	12	0
Inside of a Country Alehouse Outside a Country Alehouse	Morland	1905	C. P. pair	68	5	0
Juvenile Navigators	Morland	1903	m. o. l. p.	68	14	0
Kite Entangled	Morland	1905	m. e. l. p.	19	19	0
Kite Entangled	Morland	1907	m.	41	0	0
Last Letter Hard Bargain	Morland	1906	m. p. b. l.	162	15	0
Louisa	W. Ward	1907	C. P., 1st address	215	0	0
Louisa	W. Ward	1907	black, 2nd address	14	10	0
Louisa	W. Ward	1904	C. P. full margins	48	6	0
Louisa	W. Ward	1907	m. bistre	9	9	0
Louisa Mildmay	W. Ward	1904	C. P., o. l. p.	42	0	0
Lucy of Leinster	W. Ward	1907	C. P.	47	5	0
Lucy of Leinster	W. Ward	1907	m. in brown	30	0	0
Melbourne, Lady, and Son	Reynolds	1905	m.	6	6	0
Mexborough, Countess of	Hoppner	1903	m. 1st st.	315	0	0
Mexborough, Countess of	Hoppner	1903	m. e. l. t.	99	15	0
Mexborough, Countess of	Hoppner	1906	C. P.	194	5	0
Morning Evening	Morland	1906	m. o. l. p.	113	8	0
Musing Charmer	W. Ward	1907	m. o. l. p.	65	0	0
Nugent, Lord George	Lawrence	1905	m. p. b. l.	4	4	0
Outside a Country Alehouse	J. Ward	1904	m.	12	1	6
Outside a Country Alehouse	J. Ward	1907	C. P.	23	2	0
Party Angling Anglers' Repast	Morland	1903	C. P. pair by Ward and Keating	215	5	0
Poultry Market Vegetable Market	J. Ward	1907	C. P. pair	65	2	0
Public Amusement Private Amusement	Ramberg	1905	C. P. pair	131	5	0
Public House Door	Morland	1907	m. o. l. p.	21	0	0
Public House Door Stable Amusement	Morland	1906	m. o. l. p.	189	0	0
Reapers	J. Ward	1907	m.	2	2	0
Retirement	J. R. Smith	1907	m. e. l. t.	95	0	0
Retirement	J. R. Smith	1904	m.	10	5	0
Salad Girl (Phœbe Hoppner)	Hoppner	1907	C. P. fine	225	0	0
Sailors' Conversation	Morland	1907	m. o. l. p.	21	0	0
Sailor's Orphan	Bigg	1907	C. P.	12	12	0
Saturday Evening	Bigg	1907	C. P.	6	6	0
Selling Rabbits Citizen's Retreat	J. Ward	1905	C. P. pair	65	2	0
Shepherds	Morland	1905	m.	15	15	0
Sleeping Nymph	Hoppner	1905	C. P.	71	8	0
Snake in the Grass	Reynolds	1907	C. P.	252	0	0
Sportsman's Return	Morland	1905	C. P.	14	14	0
Storm	Morland	1905	m. o. l. p.	8	8	0
Stormy Night Morning	Bigg	1907	C. P. pair	9	9	0
Sunset: A View in Leicestershire	Morland	1907	m. p. b. l.	86	2	0
Taylor, Miss Angela	Hoppner	1903	m. whole length	577	10	0
Tavern Door	Morland	1905	m.	4	4	0

Title.	Artist.	Date.	Remarks.	Price.
				£ s. d.
Temptation	Ramberg	1907	C. P.	33 12 0
Thatcher	Morland	1904	C. P.	9 19 6
Thatcher	Morland	1907	C. P. pair	57 15 0
Warrener				
Thoughts on Matrimony	J. R. Smith	1903	C. P.	152 5 0
Travellers	Morland	1905	m. e. l. p.	25 4 0
Travellers	Morland	1904	m. e. l. p.	15 15 0
Tuants	Bigg	1907	C. P. pair	42 0 0
Romps				
Visit to the Boarding School	Morland	1904	m. e. l. p.	28 7 0
Visit to the Boarding School	Morland	1904	m.	16 16 0
Visit to the Boarding School	Morland	1902	C. P. pair	131 5 0
Visit to the Child at Nurse				
Visit to the Child at Nurse	Morland	1905	C. P. proof	25 4 0
Visit to the Child at Nurse	Morland	1905	m. e. l. p.	24 3 0
Warrener	Morland	1905	m. p. b. l.	115 10 0
Young Lady Encouraging a Low Comedian	Northcote	1901	C. P.	54 12 0
Variety	Morland	1905	C. P.	15 15 0

JAMES WARD

Title.	Artist.	Date.	Remarks.	Price.
				£ s. d.
Alpine Travellers	Northcote	1904	C. P.	21 0 0
Baring, Sir Francis, Mr. Charles Baring, and Mr. Wall	Lawrence	1905	m. p. b. l.	60 16 0
Baring, Sir Francis, Mr. Charles Baring, and Mr. Wall	Lawrence	1905	m. proof	31 10 0
Boy Burning Weeds	Morland	1904	C. P.	34 13 0
Boy Burning Weeds	Morland	1907	m.	15 15 0
Billington, Mrs., "St. Cecilia"	Reynolds	1905	m.	6 6 0
Dairy Farm	J. Ward	1903	C. P.	33 12 0
Douglas Children	Hoppner	1901	m. pair	378 0 0
Hoppner Children				
The same pair	Hoppner	1903	C. P.	178 10 0
Centurion Cornelius	Rembrandt	1907	m.	8 8 0
Cow House	J. Ward	1907	m.	9 10 0
George III. Reviewing Troops	Beechey	1907	m. cut	4 0 0
George III.	Beechey	1907	m. o. l. p.	2 2 0
Heathcote, Lady, as "Hebe"	Hoppner	1903	m. o. l. p.	262 10 0
Heathcote, Lady, as "Hebe"	Hoppner	1904	C. P., o. l. p.	105 0 0
Hibbert, Mrs.	Hoppner	1904	m. p. full margins	23 2 0
Hibbert, Mrs.				
Hibbert, Mr.	Hoppner	1904	m. 1st st., pair	10 10 0
Smugglers	Morland	1905	C. P. proof	10 8 6
Smugglers	Morland	1907	m. o. l. p., pair	10 10 0
Fishermen				
Tiger Disturbed while Devouring its Prey	J. Ward	1907	m. pair	3 15 0
Lion and Tiger Fighting				

BOOKS OF REFERENCE.

William and James Ward, Julia Frankau, 1904.
Masters of Mezzotint, Alfred Whitman, 1898.
Print Collector's Handbook, Alfred Whitman, 1901.
Eighteenth Century Colour Prints, Julia Frankau, 1900 and 1908.
The Old Engravers of England, M. Salaman, 1906.
Engravings and their Value, J. H. Slater.
Mezzotints, C. Davenport, 1904.
British Mezzotint Portraits, J. C. Smith, 1878-1883.
Burlington Fine Arts Club Catalogue, 1902.
"List of Morland Prints engraved by the Wards." Connoisseur Special Morland Number.

Pictures

On an Unknown Portrait of Botticelli and some Dates

By P. G. Konody

Few pictures of the Florentine School at the National Gallery have given rise to more discussion as to their authorship than the tondo of the *Adoration of the Magi*, No. 1033, ascribed in the official catalogue to Filippino Lippi. Morelli was the first to recognise in it the hand of Botticelli, and his view has now been accepted by most students, notably by Crowe and Cavalcaselle, Frizzoni, Berenson, Julia Cartwright, Count Plunkett, Rusconi, and Ulmann, though Dr. Richter still holds it to be by some follower of Botticelli; whilst Mr. Strutt, the author of a book on Filippo Lippi, mixing it up in some unaccountable fashion with a tondo by Filippo in the collection of Sir Frederick Cook, declares it to

GROUP FROM "ADORATION" AT THE UFFIZI, WITH PORTRAITS OF BOTTICELLI AND GIULIANO DE' MEDICI

ADORATION OF THE MAGI, BY BOTTICELLI — NATIONAL GALLERY

be an early picture by Botticelli's master, and painted about 1440, and sees in the presence of a peacock and horses the evidence of Francesco Pesello's collaboration!

Even those who accept Morelli's attribution to Botticelli are considerably at variance as regards the question of the date of the National Gallery tondo, and of its relative position towards the master's three other extant versions of the same subject—the famous *Adoration* with the Medici portraits at the Uffizi, the unfinished and sadly overpainted version at the same gallery, and the Hermitage picture reproduced on page 207 in the last number of THE CONNOISSEUR. Thus Ulmann suggests that the National Gallery picture must have been painted about 1480, some years after the great Uffizi panel. Dr. Bode holds the St. Petersburg version to be the earliest of all; and Miss Cartwright places the National Gallery tondo after Botticelli's return from Pisa in 1474.

In the absence of reliable documentary evidence, the chronological sequence of Botticelli's work is left largely to conjecture; but on the strength of such documents as have been discovered in recent years by Mr. Herbert Horne and M. Mesnil, and of the internal evidence of the pictures themselves, there should be no difficulty in placing the four Adoration panels in their right order. More particularly the question of the authorship and date of the National

Gallery tondo should be removed beyond all doubt, as this picture is practically "signed and dated," though this fact appears to have so far escaped detection.

Let us first briefly examine the dates and facts which have a more or less direct bearing on this question. Botticelli, according to the new documentary evidence, was born in 1444 (not, as was

ADORATION OF THE MAGI, BY BOTTICELLI — UFFIZI GALLERY

previously believed, in 1446); he received his first training in a goldsmith's bottega; and in 1459 or 1460 joined Fra Filippo Lippi at Prato, where that master was then engaged on the frescoes of St. Stephen and St. John the Baptist in the Cathedral. We know that Filippo went to Spoleto in 1468, and died in the following year; but we have no record of the date when Botticelli left his bottega and returned to Florence. We know, however, that in 1470 his reputation in Florence was so well established that the commission for the *Fortezza* was transferred to him from so famous a master as Piero Pollajuolo, and that in 1472 Filippino Lippi, Filippo's son, entered his bottega as apprentice. It can therefore be safely assumed that in 1470 Botticelli must have been for some years firmly established as an independent master, and must have given some striking proofs of his skill.

Thanks to the research of Messrs. Horne and Mesnil, we now know that the Medici *Adoration* in the Uffizi was commissioned in or about 1476 by Gaspari di Zanobi del Lama. And we know with absolute certainty that the toga-clad figure on the extreme right of this picture represents the features of Botticelli himself, then about 32 years of age—a strong, powerful head, looking straight out of the picture with an almost defiant expression. There can be no doubt that this face was painted from a reflection in a mirror placed at the right of the artist's easel. This much can be gathered from the position of the pupils in the extreme corners of the eyes—in the very position they would occupy if

the painter turned his head to see the reflection in the mirror.

Now, the National Gallery tondo contains a figure which, by its isolated position in the midst of a dense crowd, as much as by the turn of its head towards the spectator, immediately attracts attention. The position of the pupils, which is identical with the Uffizi portrait, leaves no doubt that, whoever the person depicted may be, we have here a portrait of the

PORTRAIT OF BOTTICELLI FROM THE NATIONAL GALLERY TONDO

master who painted this tondo, and that this portrait was done in exactly the same manner as the authentic Botticelli head—that is to say, with the aid of a mirror placed on the artist's right. It is significant in this connection that of the 200 or so heads introduced into the four Adoration pictures, no other presents the same peculiarity.

Having arrived at the conclusion that the isolated youth by the white horse on the left in the National Gallery picture is the artist who has wrought this work, it remains to prove his identity. For this purpose I would suggest a comparison of this portrait, feature by feature, with the Botticelli head at the Uffizi, and it will be found that the two heads tally in every respect, save such differences as can be accounted for by the effect of the twelve or thirteen years that lie between the painting of the two panels. The eyes are absolutely identical, and so are the heavy lids and the characteristically twisted eyebrows. The mouth is the same in both pictures, and both show the very marked modelling of the upper lip, with the sharp lines running from the partition of the nose to the highest points of the "cupid's bow." The bridge of the nose has the same curve (though the photograph does not show this very clearly), and the outline of cheek and chin suggests the same face, though in the later portrait it has naturally lost some of its immature roundness.

The youth in the tondo appears to be about 19 or 20 years of age, so that the date of the picture can be fixed with fair accuracy as about 1463. That the National Gallery *Adoration* must be one of the first-fruits of Lippi's teaching is evinced by the type of the Madonna, which recalls Filippo Lippi's famous tondo at the Pitti Palace, and other

Madonnas by this master. Furthermore, the overcrowded composition, which contains seventy figures, not to speak of the horses and stags and peacock, points towards youthful ambition overshooting the mark.

It now remains to place the other three *Adorations* in their proper sequence. In this task we are aided by the general style of the composition which reflects the master's attitude towards the great political and religious questions of the day, or, with other words,

PORTRAIT OF BOTTICELLI FROM UFFIZI PANEL

the influence exercised upon him by Savonarola and the *piagnoni*, and by the evidence of recognisable portraits in these pictures. It is known that it was the custom of the time not to depict living personages in the character of the Kings or Magi, though their features were frequently reproduced in the surrounding crowd of attendants, etc.

Now, in the Uffizi picture, the dark-haired youth behind the king making his offering is unquestionably Giuliano de' Medici, whilst Lorenzo has been recognised in the proud youth of noble bearing on the extreme left of the picture. It may therefore be assumed that the panel was painted before the Pazzi conspiracy to which Giuliano fell a victim in 1478, and this corresponds with the date when Gaspari di Zanobi del Lama (who is himself depicted in the group on the right, looking towards the spectator) commissioned Botticelli to paint this altar-piece. The three Magi bear the features of Cosimo, Giovanni, and Piero de' Medici, none of whom were then among the living, so that their portraits could be introduced in this prominent position without a break with a time-honoured convention.

In the St. Petersburg version Giuliano is promoted to the position of one of the Magi, whilst Lorenzo's features cannot be traced on this picture. The only logical conclusion is, that this panel was painted between 1478, the year of Giuliano's assassination, and 1492, the year of Lorenzo's death. It is at least extremely improbable that, but for this potent reason, his portrait would not have been placed in as prominent a position as his brother's.

If the almost classic repose and statuesque dignity of the whole disposition of the Medici *Adoration* be compared with the *élan* and emotional fervour of the figures in the Hermitage picture, one cannot

but detect the change that was beginning to be wrought in the master's mind by the preaching of the fanatic Dominican, who started his campaign in Florence in 1490—the year which I should suggest as the date of this wondrously beautiful composition. In the unfinished *Adoration* at the Uffizi, of which, unfortunately, I am unable to give an illustration, the flame of religious ardour is fanned to a veritable conflagration; the emotional intensity has grown into wild fanatical passion, such as may well have been roused in Botticelli by the happenings of 1498, which culminated in Savonarola's death at the stake. And, curiously enough, this picture is stated (see J. A. Rusconi, "Botticelli," Bergamo, 1907) to introduce the portraits of Savonarola and Lorenzo, so that, according to the argument already referred to, the picture should have been painted some time after 1498.

Whilst these arguments about the later *Adorations* must needs remain merely conjectural, I do not think that any doubt can remain as to the identity of the handsomely dressed youth in the National Gallery tondo with Botticelli. And since this head is most obviously painted by this youth, it may be considered as an unmistakeable signature by the master, which places the date of the picture in or about the year 1463.

MADONNA FROM NATIONAL GALLERY TONDO

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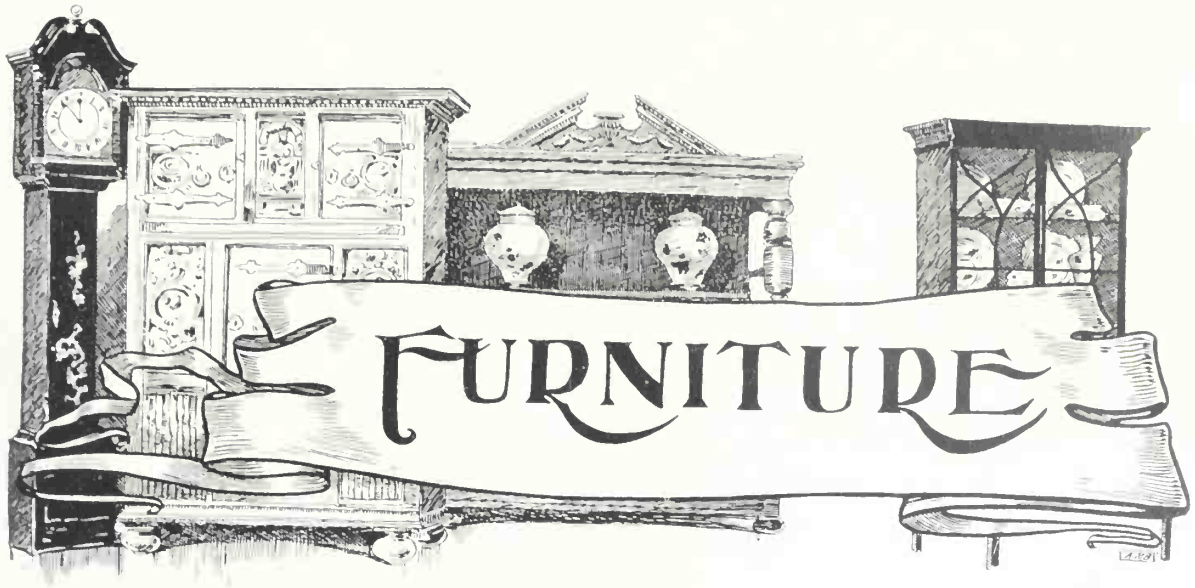
Painted by James Pollard.

Engraved by George Hunt.

APPROACH TO CHRISTMAS.



Litchfield's "History of Furniture" Reviewed by H. M.

New Edition (Truslove & Hanson)

THE latest edition of "Litchfield" is out. To all of us who have the "furniture habit," this book has been the grammar on which we started the study of the fascinating business, as this issue of a sixth edition would abundantly seem to prove. It is an edition that is of far greater value than the early imprint from which many of us learnt to ride our hobby, if it were only for the fact that the author has added a large number of illustrations from photographs of typical pieces, for, after all, this is a study that is best served by illustration; indeed, a book of illustrations alone, skilfully arranged and as skilfully chosen from thoroughly representative pieces of each period, would make an almost ideal book on the subject, for, next to handling the things themselves, undoubtedly good photographs are the best training for the eye. A point of criticism which ought to be weighed by the author in future editions is that several of the old illustrations are abominably inartistically done (the full-page of the "settee and chair" from Penshurst Place is a particularly wretched illustration), and their place should be taken by good photographic reproductions, for there are few of the drawings that can boast the exquisite draughtsmanship of the wood engraving of William the Third's silver table at Windsor.

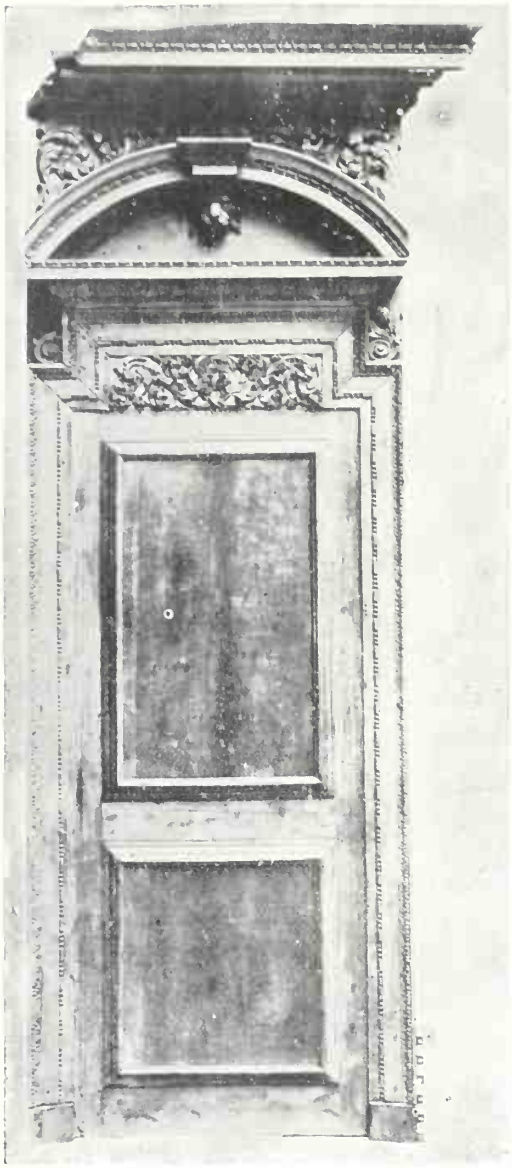
ARMCHAIR OF SHERATON DESIGN (IN SIR JOHN SOANE'S MUSEUM)

If Mr. Litchfield's book were one of the innumerable ephemeral contributions to the subject, one would approach a review of its contents in a very different spirit; but it is a standard work, and it behoves the author to keep it a standard work—in fact it should be, like Cæsar's wife, above suspicion. It seems,

therefore, somewhat of a pity, in presence of the wide interest in the subject to-day compared with the year in which he issued the first edition to the public, that he has not largely re-cast its form, and made the sequences of the development of furniture much more clear. Mr. Litchfield would, in future editions, enormously aid the student by giving normal

SETTEE, UPHOLSTERED IN CRIMSON VELVET, RICHLY TRIMMED AND EMBROIDERED IN GOLD, WITH MONOGRAM OF CHARLES I. AND HENRIETTA MARIA. FRAME CARVED AND GILT. HOLYROOD PALACE

types of each succeeding evolution of furniture in the ordinary well-to-do English home. The writer on the subject of furniture is always naturally tempted to give handsome and elaborate examples, but such examples are by no means typical of a period. Mr. Litchfield has not fallen into this error as badly as many: at the same time, if one read carefully the English section, one puts it down with an impression of the developments of English furniture that is a good deal more princely and palatial than is warranted by facts. This defect is considerably mitigated in the new edition by the employment of a large number of photographs of the more typical pieces: and it indicates the line along which Mr. Litchfield can add to the value of his already valuable and useful book. For instance, we arise from the reading of this book with but a vague idea of the development of the English chair throughout the reigns of Charles II., James II., William and Mary, Anne, and the early Georges. Yet this development holds the key to the whole evolution of furniture during these periods. Then as to dates: I notice that more than one American writer has been bewildered by Mr. Litchfield's description of the Restoration chair as being "Jacobean," in his initial-letterpiece to the article on Jacobean Furniture. This term Jacobean should certainly not be extended to Restoration days, when, not only did the whole style of furniture change, but it was made of a totally different wood, and created by quite foreign influences to that of the Jacobean inspiration. Again, Mr. Litchfield is inclined to place



DOOR, PART OAK, PART CEDAR
FROM No. 5, CLIFFORD'S INN
AN OLD HOUSE ERECTED BY JOHN PENHALLOW, 1686-8

DOOR, PART OAK, PART CEDAR
FROM No. 5, CLIFFORD'S INN
AN OLD HOUSE ERECTED BY JOHN PENHALLOW, 1686-8

the marquetry pieces with the "flat stretcher of 1675" far too late—a mistake which we all made until Mr. Percy McQuoid's researches cleared up the ground. At the same time Mr. Litchfield's own researches give us the surprising fact that in Scotland the "Restoration" form of chair, including "canework," had already made its appearance, at least in the King's palace, by the end of Charles the First's reign. Both this chair and the upholstered chair from Holyrood Palace anticipate Restoration designs, though of course they should not be allowed to mislead us into setting back the date of English developments.

Mr. Litchfield has no need to apologise for the readable manner of his writing, for his literary handling of the most difficult subject is excellent, and free from all sense of tediousness. The manner of statement of this history of furniture could scarcely be better. But he would do well to go carefully through his facts, as, for instance, in the description of the Renaissance in Italy, where Benvenuto Cellini and Lorenzo Ghiberti are included in the list of masters working under the patronage of Pope Leo X., though Ghiberti had been mouldering in his grave for twenty years when Leo X. was born, whilst Cellini

was a mere youth when the mighty Medici Pope was borne to his grave. Even worse is Mr. Litchfield's amazing remark that "Leonardo da Vinci and Raffaelle may be said to have guided the natural artistic instincts of their countrymen to discard the Byzantine-Gothic" (*sic*.). Here he is at least a century out in his reckoning. It is true that such details do not affect the real value of the book as regards furniture itself: but it makes one question dates, for here we have dates that are easy to verify, whereas, in the attribution of dates to furniture, the matter is often far from an easy one, as Mr. Litchfield's own vague terms clearly prove—for instance, "seventeenth century" is a large label, covering the years between Elizabeth to Queen Anne—a time that saw enormous changes, not only in one style, but in several. With the Jacobean, the great English mahogany workers had little to do: but their high craftsmanship is deep-rooted in the designs and forms that came into England out of Holland during the Restoration years and the age of William and Mary. Again Mr. Litchfield adds little to our knowledge

CARVED MAHOGANY ARMCHAIR BY THOMAS CHIPPENDALE EARLY WORK IN 1730-40
(IN SIR JOHN SOANE'S MUSEUM, LINCOLN'S INN FIELDS)

of the vexed question as to what were "credences," what were "buffets," and what were "livery-cupboards" in the age of oak. He uses the term "buffet" in a loose fashion that must confuse the keen collector. He attributes a "Reproduction of a Decoration" to Raffaelle in the Loggie of the Vatican, which is most certainly the work of Giovanni da Udine. On the other hand, some of his interiors of given periods are excellent, and yield a telling picture of the homes of the great. The "Jacobean" day-bed from the Victoria and Albert Museum is a beautiful example, not of Jacobean, but of Restoration craftsmanship and design. The date 1670 is surely somewhat late for his four good examples of Lancashire, Yorkshire, and Derbyshire chairs. The two doors from No. 5, Clifford's Inn, 1686-8, are type examples which are invaluable to the collector and connoisseur, and are of the kind of illustration that enhance the value of the book. The plates of the carved mahogany armchair by Chippendale, 1730-40, from the Soane Museum, and the armchair of Sheraton design from the same place, are also ideal illustrations. Mr. Litchfield has given a cruel impression of Victorian furniture, which was quite bad enough, in many ways, without this unintentional unkindness; indeed, the seeker after knowledge would get a quite wrong idea of the homes of our grandfathers if he rely on these last chapters.

But this criticism of the book must not be taken as typical of the work as a whole. Its value as a grammar to those who desire an introduction to the subject remains—and, as has been said, is greatly enhanced by photographic plates of pieces that help to fill up the gaps which gaped far too widely in the earlier editions. Mr. Litchfield has made himself the standard of measurement for himself, and he has imposed upon his own book certain necessities which he would do well to fulfil on the next occasion. It must be acknowledged that he realises the need to keep the book up to modern requirements; but he should overhaul the work more ruthlessly when he next issues it to the public, and prune in places, as well as graft on the results of the latest research. He has made a distinct forward move. He must on no account allow "Litchfield" to get behind the times. It is a name to conjure with. It was and has always been a text-book on the subject which he has made his own. And if we weigh its merits by a severe standard, it is the greatest compliment we can pay him.

CARVED OAK TABLE, ABOUT 1600 HOLYROOD PALACE

"John Raphael Smith and his Work." A Note by Alfred Bennett Bamford

ON reading the article on "John Raphael Smith and his Work," in THE CONNOISSEUR for November, I thought it possible that the following notes, from a book in my possession, might be of interest to some of your readers. It contains two catalogues, bound in one volume—Boydell's *List of Plates*, "engraved by the most esteemed artists," 1803, and *A Priced Catalogue of His Sale*, June 1 to 6, 1818. Of the former, I dare say there are many copies in existence, but the latter I should think is almost unique; it gives the price and name of purchaser to each lot, the total of each day's sale, and each purchaser's account in full. Of course all these details are in manuscript.

I will first take a few of the mezzotints in Boydell's Catalogue from Sir Joshua Reynold's pictures, mentioned in the list of J. R. Smith's works in the November CONNOISSEUR, with the price he then asked for them, and then take two or three of the lots containing some of the same mezzotints which were sold with the *plates* on the first day's sale.

PAINTER.	SUBJECT.	ENGRAVER.	PRICE.
			£ s. d.
Sir Joshua Reynolds	Lady Caroline Montagu	J. R. Smith	0 10 6
Sir Joshua Reynolds	Mrs. Montague	J. R. Smith	0 10 6
Sir Joshua Reynolds	The Schindlerin	J. R. Smith	0 7 6
Sir Joshua Reynolds	Miss Palmer*	J. R. Smith	0 7 6
Sir Joshua Reynolds	Mrs. Morris	J. R. Smith	0 7 6
Sir Joshua Reynolds	Mrs. Mordaunt...	J. R. Smith	0 7 6
Sir Joshua Reynolds	Duke of Devonshire	J. R. Smith	0 7 6
Sir Joshua Reynolds	Wm. Markham, Archbishop of York	J. R. Smith	0 10 6
Sir Joshua Reynolds	Dr. Robinson, Archbishop of Armagh ...	J. R. Smith	0 10 6
Sir Joshua Reynolds	Master Crewe as Henry VIII.	J. R. Smith	0 10 6
Sir Joshua Reynolds	Young Bacchus	J. R. Smith	0 10 6

First day's sale, Monday, June 1, 1818. Portraits—Sir Joshua Reynolds.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
10	Lady Caroline Montagu	Sir J. Reynolds	J. R. Smith... ...	6	9
	Mrs. Montague	Sir J. Reynolds	J. R. Smith... ...	—	25

And 9 plates, 92 proofs, and 94 prints by various engravers after Sir Joshua. Bought by Richards, 13, York Place, Pentonville, for £17 17s.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
11	The Schindlerin	Sir J. Reynolds	J. R. Smith... ..	1	—
	Miss Palmer†	Sir J. Reynolds	J. R. Smith... ...	—	17
	Mrs. Morris	Sir J. Reynolds	J. R. Smith... ...	13	—
	Mrs. Mordaunt...	Sir J. Reynolds	J. R. Smith... ...	8	—

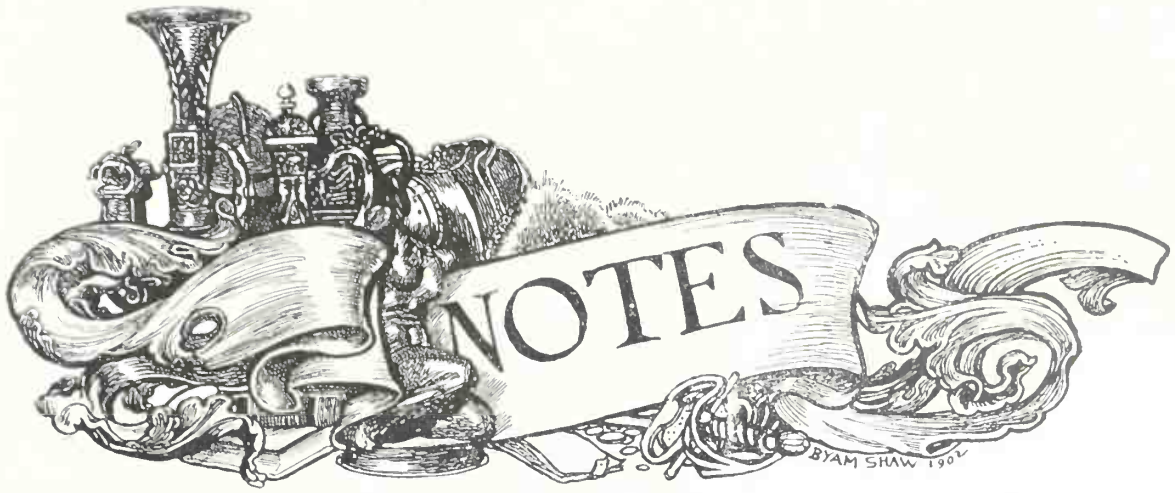
And 16 plates, 11 proofs, and 28 prints by other engravers. Bought by Dickinson for £10 10s.

LOT.	NAME.	PAINTER.	ENGRAVER.	PROOFS.	PRINTS.
13	Master Crewe as Henry VIII. ...	Sir J. Reynolds	J. R. Smith	30	24
	Master Herbert as Young Bacchus	Sir J. Reynolds	J. R. Smith... ...	18	2
	Dr. Robinson, Archbishop of Armagh	Sir J. Reynolds	J. R. Smith... ...	—	37
	Dr. Markham, Archbishop of York ...	Sir J. Reynolds	J. R. Smith... ...	—	—

And 5 plates, 19 proofs, and 2 prints of John Lee, by Hodges, after Sir Joshua. Bought by Cribb for £11.

* "Sir Joshua's niece, now Lady Inchiquin." † "Sir Joshua's niece."

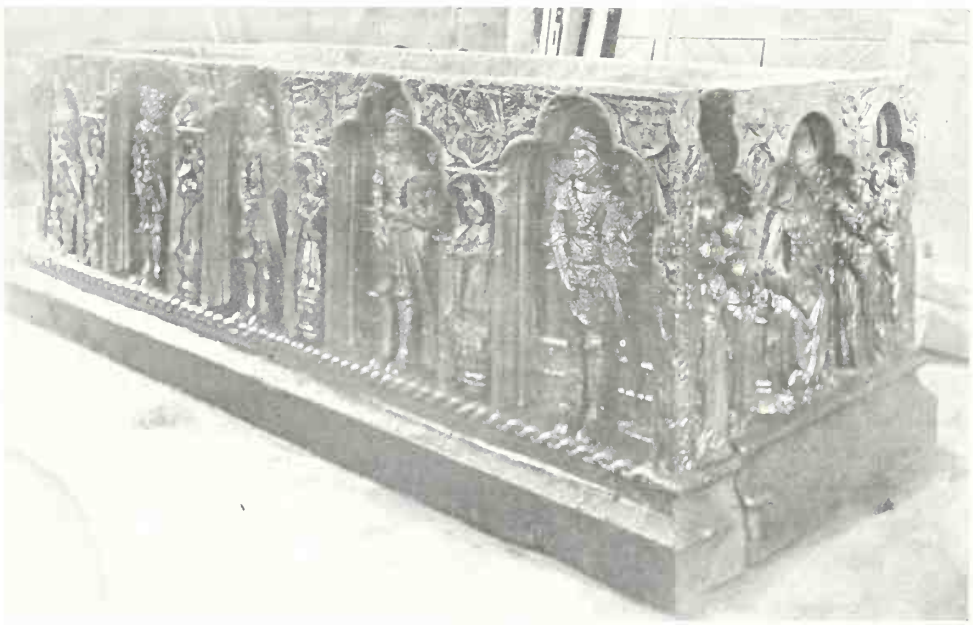
Painted by Racourt



Robert Bruce's Tomb

THERE exists in Guisborough a unique memorial of the Bruce family in the form of an ancient cenotaph. The two sides have stood for two centuries or more in the porch of the parish church, where they could not be seen properly and were very liable to damage: one end is in the Priory Gardens in the possession of Colonel Chaloner, and the other end is lost, but may still, it is hoped, be found. Colonel Chaloner has conditionally promised the existing end to the church, and it is now proposed to erect the pieces again as a cenotaph in the north aisle of the church, as the most suitable and advantageous position. It will be placed underneath the old stained-glass window with the Bruce arms on it.

Robert de Brus, the ancestor of both Scottish and English branches of the Bruce family, founded the Priory of Guisborough in 1119, and in that year gave the parish church then existing to the priory, in whose possession it continued until the dissolution of the larger religious houses in 1539. The church as well as the priory has thus been intimately connected with the Bruces, who were its greatest benefactors, and of whom many, including Robert de Brus himself, lie buried within the precincts of the priory.



BRUCE'S TOMB AT GUISBOROUGH CHURCH

BURLINGAME PUBLIC LIB

COLOURED SALT-GLAZED JUG

COLOURED SALT-GLAZED JUG FRONT VIEW

A Remarkable Coloured Salt-glaze Jug

THE true collectors of salt-glaze ware have always found a fascination in their treasures which has puzzled the novice who is apt to be taken with more glowing colours or quaint designs. It is easy to go into raptures over a scale-pattern Worcester vase, or to envy the possessor of a brilliant piece of soft paste Sèvres. But it takes more knowledge to have the real not the simulated feeling for earthenware less ornate and depending for its excellence upon less transparent qualities. Fashion has of late decreed that coloured salt glaze is the thing to be collected, and there are many fine examples showing the ware at its best; but there is, not even in the national collection, no finer example of coloured salt glaze than the jug here illustrated. Only 6½ in. high, it stands as a rare specimen of its kind, inasmuch as it bears an inscription of the former owners—"James and Martha Jinkcuson"—and the date "1764." The colours of the flowers and insects are very rich, being enamelled on the usual salt-glaze ground. This is an interesting ceramic record, giving the key definitely to the date of the early Staffordshire manufacture. Among the dated salt-glaze ware which, in whatever condition, is always rare, this dated example of coloured salt glaze is a rare and splendid specimen.

RARE LOWESTOFT TEAPOT

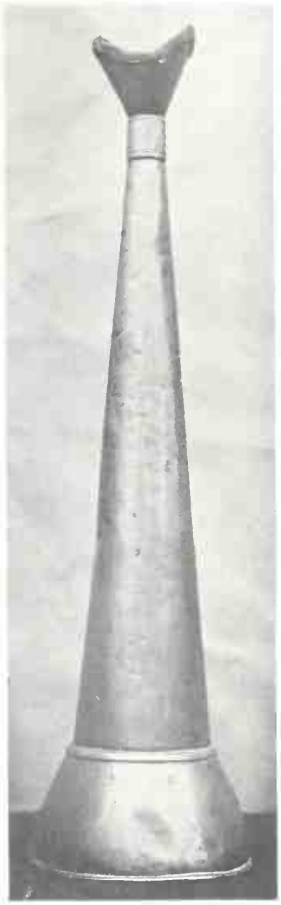
A Rare Lowestoft Teapot

IT is interesting to find a dated Lowestoft piece of china made in the same year as the fine example of salt-glaze ware here illustrated. The results of the two factories can

be compared. In the former there is a distinct achievement in the production of something which reflects a certain national feeling; in the latter the result was imitative, being copied from the same Chinese models which inspired Worcester, with its mandarins and toy bridges, and Bow, which frankly styled itself "New Canton." The teapot bears the initials "G.I.E.," and the date "1764."

BOTTOM OF LOWESTOFT TEAPOT

This carries one back to the early years of the reign of George III. It is remarkable to be able to contemplate a teapot which graced some table in East Anglia ten years before the cargoes of tea were thrown overboard by the people of Boston. America was then a flourishing British Colony. When this teapot came out of the oven at Lowestoft, the Philippines, which had been seized from Spain during the Spanish war, were restored to her — and now the American colonies have become the greatest nation in the western hemisphere, and the Philippines have again changed owners.



SPEAKING TRUMPET USED ON "VICTORY"

In decoration there is nothing unusually fine in comparison with other Lowestoft pieces of lesser rarity. It is decorated in blue and red in the particular style known to experts in this factory's productions, and there is slight gilding upon it, and what is unique in Lowestoft the initials and date are pencilled in gold on the bottom of the teapot. Altogether it is an exceptionally interesting specimen of the much disputed factory.

Nelson Jug and Trumpet

THE Nelson jug reproduced is of pale brown earthenware, stamped Doulton & Watts, Lambeth Pottery, London. The speaking-trumpet, a relic of Trafalgar days, was used on board the "Victory" under Nelson. Both objects are in the possession of Surgeon B. W. Wright, by whose courtesy they are reproduced.

NELSON JUG

"Napoleon and the Invasion of England"
By H. F. B. Wheeler and A. M. Broadley
London: John Lane
31s. 6d. net.

THESE two volumes lead into one of those byeways of history which branch out from the main roads in greater and greater complexity as they make towards modern times. A clear account of the various schemes of invasion planned against England in revolutionary and imperial France is given by the authors: still, the main interest of the book rests undoubtedly on the many caricatures and broadsides with which the narrative is illustrated. The story is made to tell itself in the language of the ephemeral publications and records of the day. Thus much material is provided to interest the student of social conditions and contemporary opinion, as well as the historian of events. Napoleon's attempt against England belongs to a species of phenomenon peculiarly dear to the journalistic heart; it was a serious enterprise only in intention, a mere popular scare in fact. There was a fine field for ultra-patriotic and inflammatory declamation on the one hand, and sarcastic comment on the other. The amateur defenders of British homes may be held up to ridicule, or the French marauders represented in their true colours: Pitt may be depicted in the uncongenial garb of a volunteer, or Fox as applying his unwieldy bulk to a windlass in perspiring eagerness to tow the French vessels towards his country's white cliffs: great George may be exhorted to keep up a good heart, or Buonaparte unmasked as a bloodthirsty ogre. Above all, there is that wide field for imaginative treatment, the rafts preparing at Boulogne and elsewhere on the French coast—dangerous possibly, but essentially ludicrous. These volumes contain many specimens of the windmill bedecked monstrosities which only wanted a fair wind to slip across unnoticed by the British fleet and humiliate the enemy of France. If there is only a measure of truth in these representations, one would almost think that the fans of "les belles Anglaises," whom a French caricature represents as trying to raise a westerly wind, while their terrified men-folk cower behind their petticoats, would have been really sufficient protection for England. All this throws an exceedingly vivid sidelight on the contemporary attitude towards the party leaders during the Great War, and helps to explain the popular basis of George the Third's curiously unique position. The great popular sovereigns of England are a strange company: George the Third's recurring tendency to insanity did as little to impugn his position as the true representative of national feeling as did Henry the Eighth's drastic remedies for domestic troubles and the vagaries of his autocratic conscience. From the fifteenth century, from, indeed, the invention of printing, the caricaturists and the pamphleteer become personages whom no student of history can disregard, and whose works accumulate apace for the delectation of collector and antiquarian.

PORTRAIT OF NAPOLEON PAINTED BY APPIANI IN 1803—THE COMMENCEMENT OF THE SECOND PERIOD OF THE INVASION PROJECTS

In the eighteenth century, that golden age of English art, when a real instinct for beauty touched so many different products of national industry, caricature

became an art in the hands of Hogarth, just as did pottery in the hands of Wedgwood, or furniture in those of Chippendale, or letter-writing with Horace Walpole, or pamphleteering with Swift, Defoe and Burke. Hogarth's caricatures are satires and disquisitions on morals, but they are also pictures, just as Pope's verses are virulent party libels, but also poetry. It can hardly be said, however, that Hogarth's mantle has fallen on the men whose work illustrates the Napoleonic era. The specimens selected for the book under notice form an excellent basis for judging the merits of the artists, though it must be owned that they cannot seriously be viewed as works of art, any more than the versified comments appended to them can rank as poetry. It is perhaps the crucial test of the sympathetic historian to be able to appreciate the humour of another age. The closer the period is to modern times, the harder seems the task of laughing with it sincerely. Rowlandson and Gillray played with apparent skill and success on a string in the national sense of humour which is now no longer vocal. Their monstrous ill-drawn figures, with dropsical limbs and lengthy harangues attached to their mouths, seem to our taste merely repulsive and tedious. They lack the essential elements of caricature—life and movement. The songs and broadsides certainly make a more successful appeal: they are often saved by an amusingly lurid vigour, or a happy knack of rhyme and metre. Others are of interest as being hitherto handed down orally, and transcribed for this work by the authors themselves. There is a world of pathos, too, in the conscientious comments of a forgotten Poet Laureate.

THE GREAT TERROR, AUGUST 20, 1803

Altogether these two substantial volumes are full of historical and antiquarian interest. Much has been done to collect new material, and those with few opportunities for research will be grateful for the result. More care might, perhaps, have been taken to relieve of irrelevancies private letters reprinted in full, and to edit public documents more severely. Still, in dealing with material such as this, the task of selection is always the supreme difficulty, and in this case it has been, on the whole, successfully performed.

A Wedgwood Exhibition

By special arrangement with Messrs. J. Wedgwood & Sons, of Etruria, Messrs. James Powell & Sons are holding at the Whitefriars Glass Works, in Tudor Street, an exhibition of a collection of Old Wedgwood "Queen's Ware." Among the many interesting pieces are three plates, which are duplicate specimens of the services made to the order of the Empress Catherine II. of Russia in 1774. The services consisted of 952 pieces, and the painting alone entailed an expenditure of more than £2,200. There is also one of the six vases "thrown" by Josiah Wedgwood himself, with his partner, Thomas Bentley, at the wheel, on the opening day of their new works at Etruria, 13th June 1769.

DOG GATES FROM COWDRAY HALL

Dog-gates

THE pair of dog-gates reproduced were acquired by Prof. Sir Rubert Boyce about the same time that he purchased the fire-back mentioned on next page, in the village of Cowdray. They were the original gates of the banqueting hall at Cowdray Hall, and Prof. Boyce has had them placed at the end of his hall, where they look very effective.

The Fine Musetioners By Marin after Raourt

OUR colour-plate, "The Fine Musetioners," is reproduced from a class of colour-printing invented by the engraver Marin, of which the gold printed border is a notable feature. Sometimes these prints are to be found with plain border without any gold decoration, but these are later states and not so fine in any respect. The title, "The Fine Musetioners," is a French corruption of The Fine Musicians.

In engraving the title our printers mistaking the French "S" for "L" have made the word "Musetioners" read "Muletioners."

Portrait of Madame Huet By Demarteau after Huet

THE portrait of Madame Huet by her husband, Jean Baptiste Huet, which we reproduce in the present number, is one of a pair of plates of considerable scarcity engraved by Demarteau. Huet, who is best known for his landscapes and animal subjects, was a pupil of Le Prince, and also worked under F. Boucher and Dagomier. He regularly exhibited at the Salon from 1769 to 1802, and became painter to the King in 1794. Examples of his work can be found in the Louvre and the museums at Orleans, Nantes, Rouen, Rennes, and Versailles.

Demarteau and Bonnet were among those who engraved his work, the British Museum containing many engravings of his work loose and in book form. There are, too, at the British Museum five coloured drawings by Huet.

Approach to Christmas

FEW artists were more successful in depicting a Christmas scene than James Pollard, and few prints are more highly appreciated than the winter coaching scenes engraved after his pictures by Hunt and others. The print we reproduce is a typical example. The coach laden with shivering passengers and Christmas provender, the carriages bearing the happy schoolboys

home to their holidays, the group of children with their monster snowball, and the falling snow, all contribute towards making the picture a splendid presentment of an old-fashioned Christmas.

A German Drinking Glass

THE very beautiful German drinking glasses, generally known as "Wiederkomms," first came into use in the sixteenth century, the earliest known example being one dated 1553 in the Art Museum at Berlin. The most richly ornamented examples were intended mainly for decorative purposes, arranged on dressers and shelves, and were only used on occasions of ceremony. Their size, regarded as drinking vessels, was sometimes immense, the one which we illustrate, which is by no means of exceptional dimensions, holding nearly 1½ gallons. When we remember, as Nesbitt in his work on *Glass* tells us, on the testimony of a seventeenth century traveller in Germany, that it was necessary to empty such a glass, without pause, when drinking a health, we can only marvel at the camel-like capacity of the drinkers of that period. Mons. A. Sauzay, in *La Verrerie*, says that these larger glasses were intended to circulate round the guest-table, each guest drinking in turn; a custom which seems to him so distasteful and which appears to him so singular, that he, clearly, had never shared in the "Loving-Cup" at a City dinner. Some may call to mind a reminiscence of this custom which survived until recent years at Bruges, where the Flemish girls of the cabarets always took a first sip from the full glass before presenting it to the guest.

GERMAN DRINKING GLASS

The very fine example of these glasses, one known as a Reichs-Adler-Glas, of which we publish an illustration herewith, is somewhat uncommon in its decoration. The double-headed eagle and the arrangement of the heraldic devices are not in themselves very unusual, but the peculiarity in this case consists in the display of a crucifix on the breast of the bird among the shields. Along the top of the dexter wing are the arms of the three ecclesiastical Electors of the Empire—Trier, Cologne and Mainz—and the arms of Rome; and on the sinister wing those of the four secular Electors—Bohemia, the Palatinate, Saxony and Brandenburg; whilst below are arranged the arms of the various states and cities which made up the Holy Roman Empire. Round the top of the tumbler runs the inscription in white enamelled letters, "Das . Heilig . Romisch . Reich . mit . sampt . seinen . Gliedern," and on the back of the glass, among some rosettes, is recorded the date of its manufacture, 1593. It stands a little over 15 inches in height and has an external diameter of 6 inches, and was in the collection of the late Carl Culemann, of Hanover.—J. TAVENOR-PERRY.

Old Sussex Fire-back

THE fine old Sussex fire-back which we reproduce was found in the vicinity of Chichester many years ago by Prof. Sir Rubert Boyce. It was discovered hanging up in a farmhouse, it having originally come from Battle Abbey. It is dated 1588, and bears the sign of the coiled rope and anchor.

SUSSEX FIRE-BACK

"Catharine of Aragon's House in Shrewsbury."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Under the above heading in your issue of this month is an extraordinary account, which I am afraid I must pull to pieces for the sake of historical accuracy.

The house was, at one time, the mansion of the Shropshire family of Rocke, and is referred to in old documents as "The Olde House." Your correspondent has evidently mixed up the fireplace in the hall with that of the front room. The fresco in this room has certainly been known since 1828, and probably earlier. It represents the badge of Mary Queen of England, the "Tudor Rose and Pomegranate knit together," which the queen used when princess, and afterwards. This may have given "B. Kendell" the idea that Queen Catharine of Aragon resided in Shrewsbury. As far as the historical records of the town show she never lived here, but her daughter, Princess Mary, at the age of nine years, had bestowed on her "the title of Prince of Wales, with the distinction of nominally directing its Marches" (see *Owen and Blakeway*, vol. i., p. 305), and was, no doubt, at one time living in Shrewsbury.

The above house has often been called "Princess Mary's House," or "Mary Tudor's House." Catharine stayed at many places during the time she was waiting for the annulment of her marriage, but it is romancing to assert she spent it in our town. If "B. Kendell" will read the life of Catharine in *The Dictionary of National Biography*, there will be found a full account of the various places where she stayed after June 22nd, 1526, when Henry decided to live apart, though he was frequently in her company until July 14th, 1531, when, the Court having removed to Windsor, he finally left her and never saw her again. She certainly was at Bridewell, London, during part of the time when proceedings were most active. She lived at Woodstock, Grafton in Northamptonshire, Richmond, Windsor, and various other places, and spent part of Christmas time in 1531 at Greenwich.

The late Mr. J. C. Colvill, who purchased the property about thirty years ago, discovered a very unique illustration of a town, with towers and churches (which many think may be taken for Shrewsbury), when altering the fireplace and chimney breast in a room which he used as a drawing-room (see the second photograph, it is in the centre panel). The house is situated in Dogpole which is a street at right angles to the top of Wyle Cop (not Kop).

It is well known that Prince Arthur lived at Ludlow Castle, and held Court there with his wife Catharine. He made frequent visits to Shrewsbury, and, it is possible, at times Catharine may have been with him.

Yours faithfully,

HERBERT SOUTHAM.

Nov. 10th.

Books Received

Legend in Japanese Art, by H. L. Joly, 4 gns. net; *The Baby's Day Book*, by W. Graham Robertson, 3s. 6d. net; *The Poems of Coleridge*, illustrated by G. Metcalfe, 10s. 6d. net; *Hubert and John Van Eyck*, by W. H. J. Weale, 5 gns. net. (John Lane.)

The Washbourne Family, by Rev. James Davenport, M.A., 21s. net; *The Builders of Florence*, by J. Wood-Brown, illustrated by Herbert Railton, 18s. net; *A Book of Caricatures*, by Max Beerbohm, 21s. net; *Seals*, by W. De Gray Birch, 25s. net. (Methuen & Co.)

Sheffield Plate, by Bertie Wyllie, 7s. 6d. net; *Sir Henry Raeburn, R.A.*, by R. S. Clouston, 3s. 6d. net; *The Etchings of Rembrandt*, by A. M. Hind, 7s. 6d. net. (George Newnes.)

Brush, Pen, and Pencil Series: Frank Reynolds, R.I., by A. E. Johnson, 3s. 6d. net; *John Hassall, R.I.*, by A. E. Johnson, 3s. 6d. net. (A. & C. Black.)

Nature in Greek Art, by Emanuel Loewy, 5s. net; *The Thoughts of Leonardo da Vinci*, by Edward McCurdy, 2s. 6d. net. (Duckworth & Co.)

Die Mode: Menschen und Moden im XIX. Jahrhundert, by Max Von Boehn, 6 marks. (F. Bruckmann, Munich.)

Sèvres Porcelain at Buckingham Palace and Windsor Castle, by Guy Francis Laking, M.V.O., F.S.A., 10 gns. (Bradbury, Agnew & Co.)

Healthy as Art, by G. W. Eve, 12s. 6d. net. (B. T. Batsford.)

Three Hundred Shades and How to Mix Them, by A. Desaint, 21s. net. (Scott, Greenwood & Son.)

The Citizen and his Duties, by William Finlayson Trotter, M.A., LL.M., 1s. net. (T. C. & E. C. Jack.)

Life and Works of Vittorio Carpaccio, by Gustav Ludwig and Pompeo Molmenti, translated by Robert H. Hobart Cust, 2½ gns. net. (John Murray.)

Leaves from the Notebooks of Lady Dorothy Nevill, by Ralph Nevill, 15s. net. (Macmillan & Co.)

Franz Laurana, by Wilhelm Rolfs, 36 marks. (Rich. Bong, Berlin.)

Roma e Pompei, by G. Boissier, 5 lire. (Società Tipografico-Editrice Nazionale, Turin.)

London Parks and Gardens, by The Hon. Mrs. Evelyn Cecil, illustrated by Lady Victoria Manners, 21s. net. (Constable & Co.)

Palgrave's Golden Treasury, illustrated by Robert Anning Bell, 10s. 6d. net. (J. M. Dent & Co.)

The Seasons, an illustrated Kalendar for 1908, 3s. net. (The Corvinian Press.)

A History and Description of Italian Majolica, by M. L. Solon, 42s. net; *Trees and their Life Histories*, by Percy Groom, illustrated by Henry Irving, 25s. net. (Cassell & Co.)

The Arts and Crafts of Older Spain, 3 vols., by Leonard Williams, 15s. net. (T. N. Foulis.)

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Portrait (1).

To the Editor of The Connoisseur.

Sir,—I take the liberty of enclosing a photograph of an old oil painting I possess. I should be very glad if you would procure me any information as to

UNIDENTIFIED PORTRAIT (1)

the personality of this portrait and the artist. It is on canvas about 38 inches by 29 inches.

I may mention that the picture was re-lined apparently many years ago.

Yours faithfully,
Geo. Sharland.

Unidentified Portrait (2).

To the Editor of The Connoisseur.

Dear Sir,—Am enclosing photograph of an old Oil Painting now in my possession. It is evidently the work of a master. I am endeavouring to identify the portrait, and thought perhaps you or your readers might help me. If any reader should have an engraving—a copy of my picture, I might not only get the name of the subject but of the artist as well.

Any advice you can offer me will be acceptable.

Yours sincerely,
P. S. Burden.

Celtic Interlacing.

To the Editor of The Connoisseur.

Sir,—As an answer to an enquiry relating to Celtic Interlacing, I think that your correspondent will find what he wants in Romilly Allen's *Celtic Art in*

UNIDENTIFIED PORTRAIT (2)

Pagan and Christian Times ("The Antiquary's Books," London: Methuen).

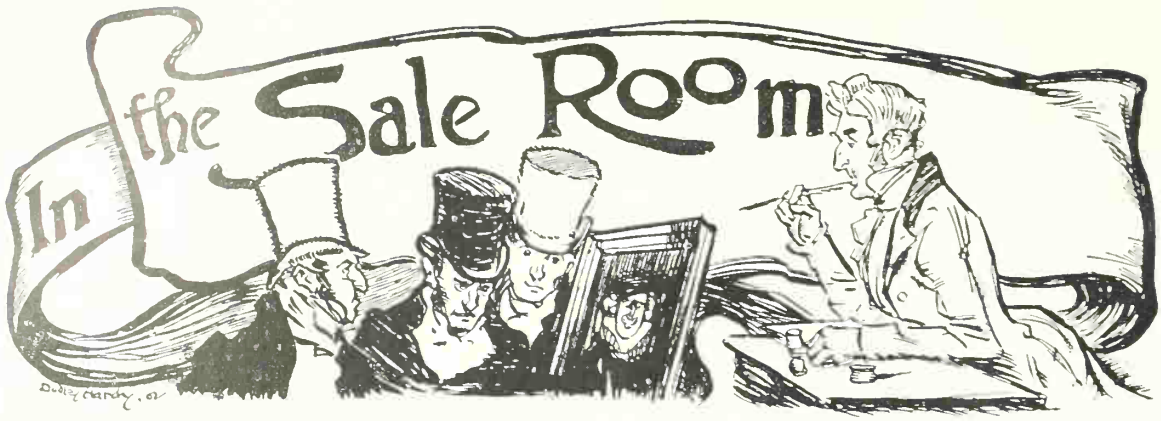
Yours truly, F. V. (Liege).

To the Editor of The Connoisseur.

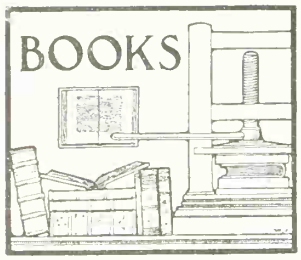
Dear Sir,—In the November number of The Connoisseur a correspondent, "D. F.," asks for books and photographs of Celtic interlaced work. There exists a photographic reproduction of the *Book of Kells*, in nine thin paper volumes, published in London in 1895 by Messrs. Quaritch, and in Dublin by Messrs. Hodges, Figgis & Co., 104, Grafton Street. I think they are out of print, but may be heard of second-hand.

Yours faithfully, R. E. Wills.

BURLINGAME PUBLIC LIB.



THE sale of the miscellaneous collection of books, including a selection from the library of Sir John Watney, completed by Messrs. Hodgson on the first day of November, was chiefly noticeable for a number of publications issued by several of the Learned Societies. These invariably command attention as they are practically indispensable to new members of such of the societies as are in existence, and of great literary, artistic, or scientific value in any case. Thus the *Publications of the Pipe Roll Society* always have their price, a series of twenty-five volumes from the commencement in 1884 to 1904 realising £14 10s. on this occasion (cloth). The *Harleian Society's Publications* are also in favour, especially when complete, and a good set in cloth from the commencement in 1869 to 1906, in all eighty-nine volumes, sold for £30. A precisely similar amount was realised at Messrs. Hodgson's in April, 1905, for a then complete set in eighty-three volumes (original cloth), so that the records are fairly steady. It is worthy of note that the *Dictionary of National Biography*, with the supplement, index, and epitome, together sixty-seven volumes, 1885-1903, now stands at £37 (cloth), as against £42 in December last year, and the *Memoirs of Casanova*, privately printed in twelve volumes, 1894, at £11 (parchment), as against £16 realised in June last year (half buckram, uncut). Other prices obtained at this same sale were as follows:—*Kipling's Writings in Prose and Verse*, the edition de luxe, 25 vols., £11 10s. (art cloth); *Thackeray's Works*, the Standard Edition, 26 vols., 1883, £10 10s. (half morocco); Aubrey's *Natural History of Surrey*, 5 vols., 1719-23, the Strawberry Hill set, extensively extra illustrated, £18 (old russia); Drummond's *Noble British Families*, 2 vols., imperial folio, 1846, £10 10s. (half russia); and a very unusual and important work by Lieutenant-Colonel Simcoe, entitled *Journal of the Operations of the Queen's Rangers from the end of the year 1787 to the Conclusion of the American War*, Exeter, n.d., £31 (half calf).



The season at Sotheby's never opens till the end of October, and their first sale commenced this year on the 29th and extended well into November. It was of a miscellaneous and very extensive character, though the books disposed of were not particularly noticeable, many of them being sold in parcels. From among the mass we pick out *Trials for Adultery*, 7 vols., 1779-80, with the plates, £14 15s. (half calf); Boccaccio's *Il Decamerone*, 5 vols., 8vo, Londra (Paris), 1757, with the engraved titles, plates, and vignettes, £34 (contemporary French morocco); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1795, plates after Fragonard, some proofs before all letters, £22 10s. (half morocco); and *Hogarth Restored*, published by Stockdale, Walker & Robinson in 1812, atlas folio, £30 (original half binding). This is one of Thomas Cook's editions, and had the plates coloured by hand. The work was published at 100 guineas, and the only other copy we remember to have seen was that sold at Hodgson's for £91 in March five years ago. That copy was believed at the time to be unique, and was certainly in finer condition than the one sold on this occasion.

Messrs. Sotheby's sale of the 4th and 5th of November comprised a number of valuable books and rare tracts from the library of the Earl of Sheffield, consisting to a great extent of *Americana*, for which there is such a widespread demand. Though the catalogue comprised but 376 lots, the amount realised reached a grand total of £3,223, this in itself testifying to the very great importance of the collection, for the prices obtained were very evenly distributed throughout. It was not one of those sales in which enormous sums are realised for a few books, all the rest passing unnoticed. At this sale £250 was obtained for an unbound and clean copy of Edward Winslow's *Good Newes from New England*, 1624, small 4to, and £245 for Captain John Underhill's *Newes from America*, 1638, small 4to. This latter book consists of but twenty-three leaves, and the particular copy was not in the finest condition. It certainly had the folding figure of the Indian Fort or "Palizado," but a blank leaf was missing, and several margins had been

cut away. The "Palizado" plate is exceedingly rare, nearly all the known copies being without it, as was that sold at Hodgson's in March last year for £70. On the other hand, that copy had the blank leaf. Very seldom does it happen that this book is found in every respect complete. Among the other good prices realised at this sale the following are most noticeable:—Thomas Morton's *New England's Canaan*, printed at Amsterdam in 1637, small 4to, £60 (unbound), rare in itself, but also noticeable for a poem by Ben Jonson in Chapter xviii., which is not to be found in any of his printed works; a tract of six leaves known as *A Farther, Briefer, and True Relation of the late Wars risen in New England*, 1676, small 4to, £109 (unbound, damaged); *A True Relation of the late Battell . . . between the English and the Pequet Salvages*, 1638, small 4to, £83 (unbound); *News from New England*, printed by J. Coniers at the Black Raven in Duck Lane, 1676, small 4to, £118 (unbound); *Strange Newes from Virginia*, a tract of but four leaves, printed for William Harris next door to the Turnstile without Moorgate in 1677, small 4to, £99 (unbound); and Denton's *Brief Description of New York*, 1670, 4to, £350 (unbound, blank leaf missing). This will give some idea of the high prices likely to be realised when seventeenth century books and tracts relating to what are now the United States of America are concerned. A vast number of others of later dates had been bound up collectively in either one or a series of volumes, and these, too, sold for substantial amounts, though they were not, of course, equally noteworthy. Some day they will be worth far more than they are now, for time is slipping along, and the eighteenth century will soon be old.

On November 6th Messrs. Sotheby sold an extensive collection, consisting almost wholly of works on magic and other occult subjects belonging to Mr. Charles F. Cox, of New York. Mr. Van Antwerp set a precedent in March last, when his library was removed from that city for sale in London, and the very high prices realised acted as a direct encouragement for further moves in the same direction, for there is very little, if any doubt, that books of a high class realise more in London than they do in the United States. Mr. Cox's occult library was, however, hardly of the right kind to make the correctness of this opinion self-evident. A few years ago a great wave of occultism spread over this country, but it has now almost entirely subsided, and the prices realised for occult literature have declined in the same degree. For this reason the 389 lots realised but £317, though many of the books were important enough to merit a better fate. That Agrippa's *Vanity of Arts and Sciences*, 1684, 8vo, should realise but 15s., and the same author's (?) *Fourth Book of Occult Philosophy*, 1783, 8vo, but 13s., notwithstanding that both were bound in green morocco, with gilt edges, is inexplicable on any other hypothesis. Several works by Paracelsus, including his *Aurora*, 1659, 8vo, went for sums varying from 23s. to 12s.; the first edition of Bodin's *De la Demonomanie des Sorciers*, printed at Paris in 1581, for 23s. (calf gilt); *Barrett's Magus*, the original edition of 1801, for 33s. (half morocco); and Wilson's *Dictionary of Astrology*, 1819, for 6s. (calf). The only book here which realised a fairly good price was the *Magus*. All the rest, and indeed all the books in the catalogue, would have sold for much more seven or eight years ago.

The library of Mr. Francis Baring, of Norman Court, Wiltshire, contained, *inter alia*, a large number of works and miscellaneous tracts by Daniel De Foe, which, being offered in one lot, were disposed of for £80. Six pages of the catalogue were devoted to the collection, remarkable primarily for its extent, and very reminiscent of that formed many years ago by the late Mr. James Crossley, at one time president of the Chetham Society. With the exception of the original editions of *Robinson Crusoe*, *The Journal of the Plague*, *Moll Flanders*, *The Mock Mourners*, and some half-dozen other works by this voluminous author, there is, as a rule, little to detain the collector who is not a specialist. Should he be one, however, and have De Foe upon his list, his labour is assured, for many of the books and pamphlets written by the celebrated controversialist, though common enough in theory, are exceedingly difficult to meet with in practice, especially when in anything like condition, and Mr. Baring's collection, though it did not include many of the popular treatises with which the name of De Foe is more intimately associated, was, nevertheless, extensive and interesting, and must have demanded an immense amount of time and patience to acquire. In other respects the library was not very noticeable, though it contained many good books, as, for instance, an almost perfect copy of Saxton's *Maps of England and Wales*, 1573-79, which realised £51 (morocco). The maps were original issues, and all finely coloured by a contemporary hand. Hoare's *Ancient and Modern Wiltshire*, together 7 vols. on large paper, with Benson and Hatcher's *Old and New Sarum*, 2 vols., 1843, sold in one lot for £35 (russia extra), and some Botanical works also realised good prices, as, for example, the *Botanical Magazine*, second series, 17 vols., 1827-44, and third series, vols. 1 to 4, 1845-48, £31 (half morocco), and Edwards's *Botanical Register*, second series, 20 vols., 1828-47, £19 (half morocco). The total sum realised for Mr. Baring's library was £651 3s.

On November 13th and 14th Messrs. Puttick & Simpson sold a miscellaneous collection of books, among them being a number of volumes from the library of Anthony Trollope, the novelist. This was a fairly good sale, on the whole, though no high prices are noticeable. Ackermann's *Microcosm of London*, 3 vols., 1808, brought £13 (half calf, one plate missing); *The Sporting Repository*, with 17 (should have been 19) coloured plates by Alken, 1822, 8vo, £15 (half calf); Grimm's *German Popular Stories*, 2 vols., 1823-26, £10 10s. (half morocco, some leaves mended); Herrick's *Hesperides*, minus the portrait and otherwise imperfect, 1648, 8vo, £11 (half bound); Milton's *Paradise Regained*, 1671, 8vo, with the leaf of License and "Errata," £17 10s. (morocco extra); and a complete set of the *Percy Society's Publications*, 94 parts in 30 vols., £11 (half morocco).

It is worthy of note that the *Encyclopædia Britannica* with supplement, together 36 vols., 1875-1903, now stands at £7 15s. (publisher's cloth), as against £8 5s. in May last.

Messrs. Hodgson's sale of the library of the late Sir James Knight Bruce and other properties also realised a few good prices on November 18th and following day. Gardiner's *History of England*, dealing with events from the accession of James I. to the disgrace of Chief Justice Coke, 2 vols., 1863, sold for £16 (cloth); Swift's *Tale of a Tub*, 1st edition of 1704, with the list of announcements opposite the title-page, £6 10s. (old calf); *Stevenson's Works*, 28 vols., 1894-8, with the Letters, 2 vols., 1899, and Life by Graham Balfour, 2 vols., 1901, together 32 vols., £38 10s. (cloth); the Chiswick Press edition of *The British Poets*, 100 vols., in 50, 1822, £21 (vellum); and Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Bardinel, 8 vols., folio, 1817-30, £22 (morocco). Fifty copies of this work were printed on large paper with proof plates, and under similar conditions would have realised £30 or possibly rather more.

On November 19th, Mr. J. C. Stevens, and on the two following days Messrs. Sotheby, sold a number of scientific works, Entomological, Ornithological, and others, such for example as Butler's *Lepidoptera Heterocera* in 9 parts, cloth as issued, 1877-93, £13; Moore's *Lepidoptera Indica*, 6 vols., 1890-1905, £11 (cloth); and Barrett's *Lepidoptera of the British Islands*, 11 vols., 1892-1907, £26 5s. (in parts). These were sold by Mr. Stevens. At Sotheby's, an exceptional copy of Jerdon's *Birds of India*, 2 vols. in 6, Calcutta 1862, sold for £250. It was the author's own copy, evidently prepared for another edition which was not published in consequence of his death. It was interleaved and fortified with numerous coloured drawings, pencil sketches and manuscript notes. There were also a number of the regal ornithological books by Gould which brought the close prices to which we have long been accustomed, and *Sargent's Silva of North America*, 14 vols. royal 4to, 1891-1902. This latter series of volumes sold for £51 (original boards, uncut), while Loddige's *Botanical Cabinet*, 20 vols., 1818-33, made £27 10s. (half calf). By far the most important entry in the catalogue from a strictly literary point of view was, however, a series of 52 numbers of *The Corsair*, not altogether perfect, 1839-40, which realised no more than £6 12s. 6d. In this periodical, Thackeray, as he says himself, made his "first appearance before an American public." He contributed eight letters, afterwards re-edited and published in the "Paris Sketch Book," and an amusing burlesque of Carlyle's style entitled, "Thomas Carlyle, Esq., to Oliver Yorke, Esq., on the sinking of the Vengeur."

Messrs. Hodgson's sale of November 21st was one of the best so far held this season, the *Americana* alone entitling it to that position. There were, however, many other books of great interest, as for instance *Gray's Elegy*, published at 6d. in 1751, £104 (calf); Keats's *Endymion*, 1818, in the original boards with label (defective) £41; the first edition of Herrick's *Hesperides*, 1648, 8vo. £48 (calf); and the second issue of the first edition of *Tom Jones*, 6 vols., 1749, £80. The reason why this set realised such a very unusual price was solely because it was in boards instead of the usual calf. A few copies were made up in boards probably for trial purposes, and this was one of them. These were all noteworthy sales though naturally enough the chief interest centres in the *Americana*. We have not space to notice more than the following:—Richard Eburne's *Plaine Pathway to Plantations*, 1624, 4to, £70 (calf); Sir Robert Gordon's *Encouragements for such as shall have intention, &c.*, 1625, 4to, £140 (calf); Bullock's *Virginia Impartially Examined*, 1649, 4to, £24 (calf); Budd's *Good Order Established in Pennsilvania*, 1685, 4to, £101 (calf); and Horsemanden's *Detection of the Conspiracy formed by some White People for burning New York*, 1744, 4to, £51 (unbound). As is well known, works of this class have increased enormously in value of late years, and it cannot be supposed that they have even yet attained the highest rung of the financial ladder.

The remainder of the month was occupied in disposing of the libraries of Mr. W. Hugh Spottiswoode, Viscount Falkland, and other collectors. The books belonging to Lord Falkland were merely a selection, and like the miscellaneous volumes from other sources do not, for one reason or another, call for much notice, though they were good of their kind. The interest centres on Mr. Spottiswoode's library, a well selected, all round collection, which realised nearly £1,200. Rather more than £7 was paid for Mr. Swinburne's *Atalanta in Calydon*, 1865, 4to (white cloth), an immense advance on the published price of 6s. The *Editio Princeps* of the "Opera" of Plato, printed by Aldus in 1513, folio, realised £16 (morocco super extra); Hepplewhite's *Cabinet Maker*, the third edition of 1794, folio, £27 (calf extra); Daniell's *Voyage Round Great Britain*, 8 vols. in 4, 1814-25, impl. 4to, £51 (half morocco); Schedel's *Liber Cronicarum*, 1493, folio, £35 (old calf, slightly wormed); R. & J. Adam's *Works in Architecture*, 2 vols., 1773-79, atlas folio, £19 15s. (half russia); the *Chefs d'Œuvre des Théâtres Etrangers*, 25 vols., on large paper, 1822-23, royal 8vo, £27 10s. (morocco super extra); and an extra illustrated copy of Hasted's *Survey of Kent*, 4 vols., folio, 1778-99, £48 (half morocco). The extra illustrations consisted principally of views of old churches, funeral monuments, castles, brasses, and other objects of antiquarian interest, as well as of localities and towns.

ANSWERS TO CORRESPONDENTS

Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

Arms and Armour. — **Crossbow.** — 10,027 (Dublin).—We must have a more detailed description of your crossbow before we can form a definite opinion of its value. It may be worth anything from £1 upwards.

***Books.*—Bible, 1638.** —9,921 (Hornsey Lane).—You do not describe your Bible sufficiently to enable us to be very sure of its value. If there is nothing to make it of special interest, it should fetch from 15s. to £1.

Hone's Tracts, etc.—9,885 (Primrose Hill).—The value of your nineteen political skits of the early nineteenth century does not amount to more than 10s.

Breeches Bible, 1611.—10,038 (Doncaster).—Your Bible with genealogies is worth about £1.

Breeches Bible, 1607, and Black Letter Bible, 1620.—10,048 (Leeds).—If the binding of your two Bibles is good, and the text, etc., in each is perfect, they are worth about £1 1s. each.

Wesley's "Sermons on Several Occasions," 3 vols., 1847, etc.—10,069 (Stratford-on-Avon).—The books you describe are worth only a few shillings.

Scott's "Waverley Novels."—10,091 (Lincoln).—Bound first editions of Scott are quite common. The total value of the set mentioned in your list is not more than about £5.

***Coins.*—Charles II. Guinea, 1678.**—10,041 (Waterfoot).—Specimens of this coin are frequently met with. Yours, being in good preservation, is worth about 26s.

Values of Coins.—9,843 (Newcastle-upon-Tyne).—Hazlitt's *Coin Collector* should help you; but no book can alone enable an amateur to judge the values of coins without practical experience.

Engravings. — **"Feeding the Pigs" and others, after Morland.**—10,074 (Wrexham).—The value of your coloured prints by Smith and Ward depends upon the "state," and whether they are printed in colours or painted over. They might fetch anything from £5 or £6 each to £30 or £40 each.

"Meditation," after Angelica Kauffman, by J. B. Michel.—9,923 (St. Helier).—Your print is worth about 17s. 6d. We must see your Toby jug to value it.

"Louis XVI.," after E. M. Ward, by S. Cousins.—10,053 (Newport).—Your engraving is of very small value. Send the picture for inspection.

"The French Raft."—10,248 (Croydon).—Your print is interesting. It represents the raft which was supposed to have been made for the invasion of England by Napoleon Buonaparte. You should be able to get about £2 for it.

"Miss Kemble," after Sir Joshua Reynolds, by John Jones.—10,077 (Walthamstow).—As you state that your engraving of Miss Kemble is coloured, it is very likely to be a reprint. Originals in colour are almost unknown, but the reproductions are common.

"Attack of Dutch Squadron on Batavia Roads," by G. Testolini, 1806.—10,250 (Hornsey).—Your print is worth about 10s. or 12s.

Coloured Engraving. — 10,206 (Lutterworth). — Your coloured engraving appears to be a late impression of a plate usually called *Mrs. Wells as "Cowslip."* Its value is about 25s. Your prints by Humphrey are worth only a few shillings, and the others in your list have no special value.

"Duke of Wellington," 1841, and "Prince Albert," 1862.—10,180 (Netley Abbey).—Your two prints are not worth more than a few shillings.

"Victory" and "Peace," after Cipriani, by Bartolozzi. — 10,185 (Salisbury). — A pair of genuine old colour prints in good state would fetch from 50s. to £3. If your prints are coloured by hand, however, they are not worth more than a few shillings.

***Furniture.*—Chippendale Chairs.**—10,000 (Richmond).—Your two Chippendale armchairs show the Chinese influence, and if in good condition, they should realise about 10 guineas each. The small chairs depicted in your photograph are worth about £3 10s. each. We understand that you have three sets of five each, but we do not quite follow to which your pencil sketch of "straight back" refers.

Musical Instrument. — 9,920 (Prestonkirk, N.B.).—The musical instrument of which you send us photograph is Burmese. It is not specially uncommon, and would be worth to a collector about £4 or £5.

Objets d'Art. — **Glass Transfer Pictures.**—10,034 (Gorey).—If you possess genuine old transfer pictures on glass in original frames, the set of three is worth between £3 and £4; but a good many of those now met with are modern imitations.

Mourning Ring.—10,040 (Duffield).—Mourning rings are quite common, and they have no great value in the open market. The style of your specimen is characteristic of the end of the eighteenth century. It is worth about £1 10s. to a collector.

Wax Portrait of Dr. Johnson.—10,024 (Southampton Row).—It is difficult to advise you without seeing this, as large numbers of modern wax medallions have lately been placed in old frames and hawked about the country. If your portrait is contemporary, of course it is of considerable interest to Johnsonian collectors, and you might obtain as much as £10 for it.

Sheffield Plate Wine-Coolers.—10,011 (Regent's Park).—There is considerable demand for old Sheffield plate just now, but we could have formed a better idea of the value of your wine-coolers if you had sent us a sketch of the design. An average price would be about £2 10s. to £3 10s. the pair.

Pottery and Porcelain. — **Crown Derby Vase.**—9,924 (Hadleigh).—Your vase is evidently Crown Derby of the period 1780–1800, but the unfortunate loss of the handles depreciates its value. It is now worth about £4 10s.

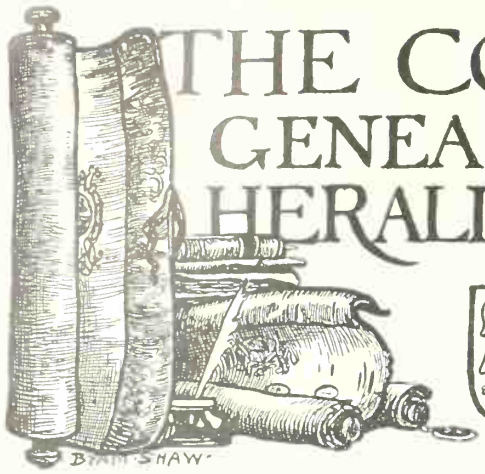
Copeland and Garrett.—10,010 (Lasswade).—Your china plates marked Copeland and Garrett are not worth more than 2s. or 3s. each, as they were made too late in the nineteenth century to be of much interest to collectors.

Persian Vase.—10,060 (Torquay).—Judging by your sketch and description, your vase is a Persian Hookah of the seventeenth century. It is worth about £1 10s.

Della Robbia Plaque.—10,066 (Porto).—The plaque you describe is probably Della Robbia ware. To judge its value properly, we must see it, as a fine specimen would be worth a considerable amount. Several ordinary pieces, however, have been sold at £8 to £10 each.

French Vase.—10,097 (Boxmoor).—Your vase appears from the sketch you send us to be French, but your particulars are too vague to enable us to give any opinion as to its value.

Höchst.—10,018 (Sheffield).—Your vases bear the mark of Höchst, period about 1760–1794. If genuine, they should be worth between £75 and £80.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

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READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

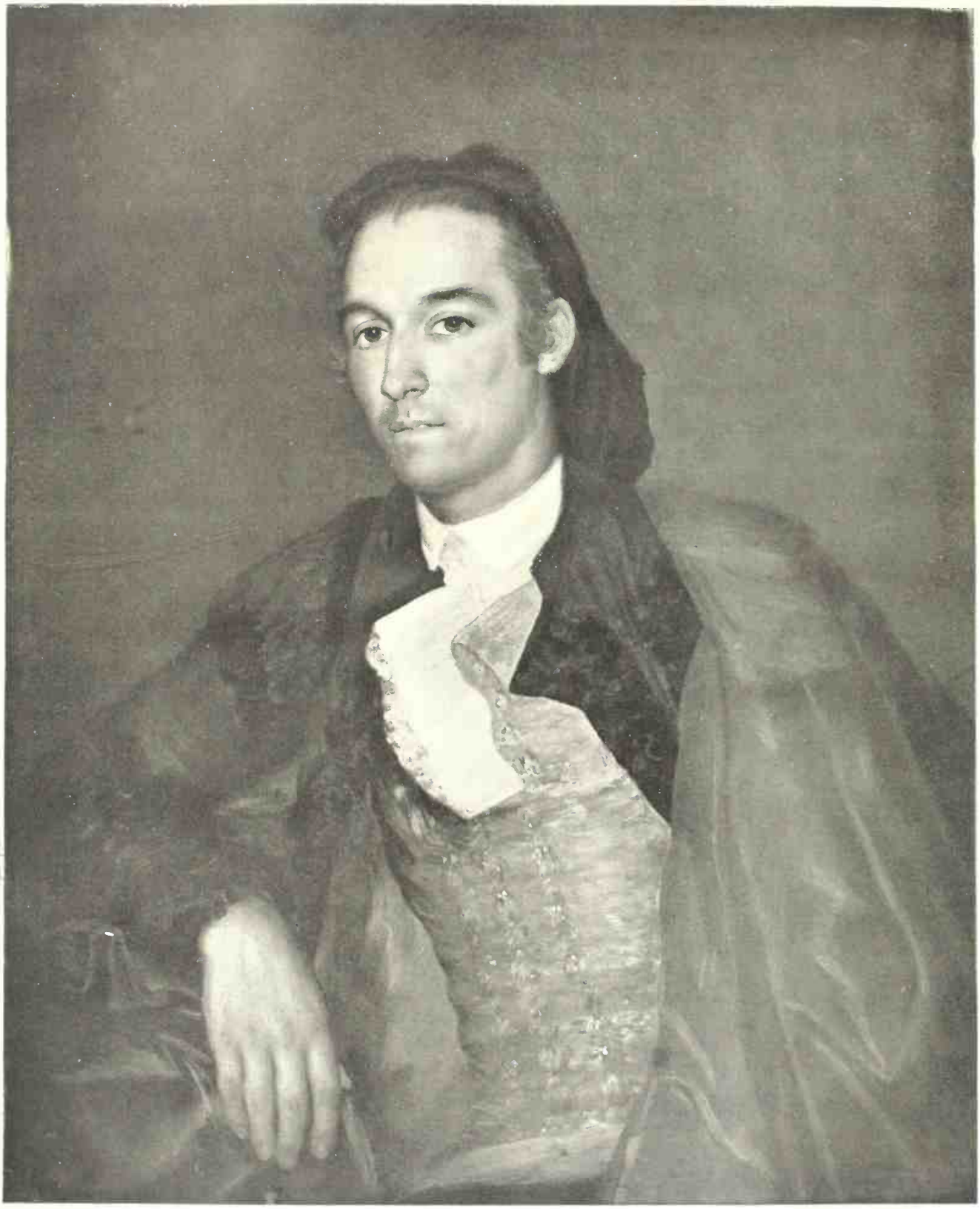
Answers to Correspondents

Heraldic Department

1245 (Ipswich).—The arms of Thomas Lambe, of Trimley St. Mary, Suffolk, were: *Sable on a fess ar between three escallops erminois a bar gemel gules between two mullets of the field*, and a pedigree of the family will be found in the *Visitation of Suffolk*, 1612. Thomas Lambe, in his will, which was dated 12 May, 1570, and proved 27 June following, desires "to be buried in the churche of Saincte Marye Trymleighe againste the place where I doe usuallie sit, withoute anye funerall pompe but onelie havinge breade and drincke cheese and mutton pasties for the poore. And I will my Armes shal be set up in the glasse windowe on the righte hande where I doe usuallie sitt as soon as maye be done conveniently." We can find, however, no trace of a coat of arms in any of the windows of St. Mary's, Trimley; indeed there is no stained glass of so early a period in the church. The only memorial is a small brass on one of the walls bearing the following inscription: "Here lieth buried the bodies of Thomas Lambe gentleman and of Winifrede his wife, which Thomas deceased the 22 day of *April* in the yere of our Lord 1570, and the said Winifrede the 7 day of Maye in the yere 1582." From the date of his will it is clear the inscription is inaccurate as to the month in which he died. Winifred was the daughter of William Grislinge, of London, and they left three sons and three daughters.

1240 (London).—(1) The family of Cole of Brancepeth Castle was founded by Ralph Cole, Mayor of Newcastle-on-Tyne in 1633, who purchased Brancepeth in 1636. He was the son of Nicholas Cole, of Newcastle, and grandson of James Cole, of Gateshead, smith. Nicholas Cole, his eldest son, was Sheriff of Newcastle in 1633, and Mayor in 1640–44. A zealous Royalist, he was created a baronet in 1641. He married Mary, daughter of Sir Thomas Liddell, Bt., of Ravensworth, and on his death, in 1660, was succeeded in the title by his eldest son, Ralph, who inherited a large fortune, "the greater part of which he spent on Art and the patronage of Artists." Sir Ralph Cole was a pupil of Vandyke, and painted a portrait of his father-in-law, Thomas Wyndham. In 1674 he sold Kepier, part of the family property, and in 1701 Brancepeth Castle. He was twice married: first to a daughter of Thomas Wyndham, and secondly to Katherine, daughter of Sir Henry Foulis, Bt., of Ingleby Manor, Yorks. He died 9 August, 1704, and was buried at Brancepeth; being succeeded by his grandson Nicholas (baptized 9 June, 1685), who was the eldest son of Nicholas Cole (who died in the lifetime of his father, the second baronet) by his wife, Elizabeth, daughter of Sir Mark Milbank, first baronet. Sir Nicholas Cole, the third baronet, married twice, but dying in 1711, without issue, was succeeded by his brother, Mark, the fourth and last baronet. The latter, who was baptized 8 November, 1687, lived in poverty, and died in March, 1720, being buried 25th of that month at St. Margaret's, Durham, at the cost of his cousin, Sir Ralph Milbank. The Arms of the Coles of Brancepeth were: *Argent a fess engrailed sable between three scorpions reversed of the second.* Crest: *A naked arm erect holding in the hand a scorpion sable.* A younger son of the first baronet married a daughter of Forster of Etherston, and had an only daughter Elizabeth, who married Francis Lewen, of Amble, by whom she left issue. Sir Nicholas Cole also had a daughter Mary who married, 1651, Thomas Forster, of Etherston, and left issue. (2) Probably the family referred to is that of Auste, who bore for Arms: *Sable three garbs or.* Crest: *A garb proper.* Austwick is a parish near Clapham in the West Riding of Yorkshire.

1257 (Slough).—To provide the precise information asked for concerning Sir James Reynolds, of Castle Camps (who was knighted in 1018), would require considerable research in the public and local Records. Sir James Reynolds, who was Chief Justice in Ireland in 1727, was the eldest son of Robert Reynolds, of Bumpsted Helions and Bury St. Edmunds, by his wife, Kezia, daughter of Thomas Tyrell, of Gipping, and granddaughter of Sir William Hervey, of Ickworth. He was born in 1684, called to the Bar at Lincoln's Inn 1710, made Chief Justice of the Common Pleas, Ireland, 1727, and in 1740 appointed a Judge of the English Court of Exchequer. He was knighted 1745, and dying 20 May, 1747, was buried at Castle Camps, where on his monument he is described as "the last male descendant of Sir James Reynolds, Knight, who flourished in these parts in the reign of Queen Elizabeth," and who was his great-grandfather.



PORTRAIT OF THE TOREADOR PEDRO ROMERO

BY GOYA

(In the Collection of Mr. Archer M. Huntington, New York)

Pictures

The Recent Exhibition of Works of Art of the 18th Century at the Bibliotheque Nationale, Paris

By J. J. Foster

Of recent years the beauty and fascination of fine examples of English miniatures of the eighteenth century have been fully recognised; indeed, their appreciation in a pecuniary sense has reached, as we all know, a pitch so extravagant that only those who have a deep and well-filled purse can hope to acquire, in the open market at any rate, specimens of a Cosway, a Plimer, a Humphrey, or a Smart. But it may, I think, be safely asserted that on this side of the Channel the merits of the French miniature painters of the same period are not so well known. Perhaps it is not too much to say that many of the admirable artists who then worked in Paris, and have handed down to posterity the features of notable men and attractive women of their day, are hardly known amongst us, even by name.

For the purposes of this article I shall ask my readers' kind permission to assume that this is the case, and proceed to point out some revelations which a recent exhibition at the Bibliothèque Nationale afforded.

Lest the term "revelations" should sound stronger than the occasion warrants, let me quote the testimony of the learned compilers of the catalogue of the collection. Foremost amongst these authorities ranks the late and much regretted M. Henri Bouchot, keeper of the prints in the French National Library, a gentleman and scholar to whom I have frequently been indebted for courteous assistance. He speaks of the deeply interesting exhibition, which he was largely instrumental in organising, as one which brought to light many French miniaturists who are nowadays hardly known at all. In a country such as France, so keenly alive to artistic merit generally, and so generously and rightly appreciative of the works of native-born artists, this statement lends great weight to the claim of this exhibition upon the notice of the readers of THE CONNOISSEUR.

Before proceeding to an examination of the important section of that exhibition which is the subject of this article, a few remarks as to the general scope and purposes of the collection should, I think, be made. Exigencies of space in the Rue Vivienne precluding the exhibition of large pictures, smaller works of art, chosen from many of the finest private collections in France, were brought together. These comprised miniatures; gouaches; specimens of English and French engraving, in their varied and attractive forms; "biscuits de Sèvres"; medals; and even such unconsidered trifles as "jetons d'or et d'argent." The bare enumeration of these will convey to "cognoscenti" the many-sided interest of the

MIRABEAU PAINTER UNKNOWN

exhibition, and the light it throws upon Parisian life during that momentous period in the history of Europe—the latter half of the eighteenth century. It is to the miniatures, of which there were nearly 700, that I shall invite the readers' attention. A careful survey of them leaves several distinct impressions upon the mind. The first is the number of miniature painters of more than respectable talent who flourished during a time which is commonly regarded as one of total social upheaval. (2) The supreme ability of the leading men of the school. (3) The interesting comparisons which may be drawn by students between the French miniaturists of the period and the works of contemporary English artists.

PORTRAIT OF THE ARTIST BY ISABEY

In spite of there being no less than fifty pieces by that prince of miniature painters, Pierre Adolphe Hall, including one of surpassing beauty to which I shall refer later on, it may be considered that, on the whole, Jean Baptiste Isabey bore away the palm in this exhibition, so important and historically interesting was the contribution made by Madame Rolle by a collection to which is rightly given *place d'honneur*. Of course Isabey's eminence is admitted in this country, where his portraits of Napoleon I. are well known. The present Duke of Wellington owns a vigorous rendering of the great duke in his prime, wearing the Order of the Golden Fleece, which is regarded as one of the finest portraits extant of Napoleon's rival. In the Wallace collection are over five-and-twenty examples by Isabey, many of which are characteristic and important, but the range of his work is, I venture to think, not so generally recognised. It is to be accounted for, however, when we recall his ability and the circumstances of his long life, for he lived to be nearly ninety. Coming to Paris quite young, he was installed at Versailles before the Revolution, married a wife during the Terror (her portrait was here, as also that of his second wife), and managed not only to keep his head on his shoulders through all those troublous times, but to become "peintre attitré" to one régime after another. Napoleon I., the Allies, Louis XVIII., and Charles X. all employed

PORTRAIT OF A LADY BY AUGUSTIN

PORTRAIT OF A LADY, DIRECTOIRE PERIOD
BY JEAN GUÉRIN

In the first, which contains five figures only, three of the heads are finished, and these are not so large as a little-finger-nail, but the expression and truth to life is marvellous: the work is soft, yet so brilliant as to equal fine work by the old Missal painters, whose method of treatment it recalls in some vague way, although the figures are those of Augustin's own time—of his family for all I know to the contrary.

Like Isabey and Augustin, François Dumont came from Lorraine to seek his fortune in Paris, driven thither by the necessity of helping his six orphan brothers and sisters. He prospered, and in comparatively few years time went to Rome. Returning to Paris he became famous, and was admitted to the academy when only thirty-nine. He exhibited in the Salon up to 1825, and died probably about five years later. Amongst the thirty or forty works by Dumont here shown there is an early portrait of Marie Antoinette. The artist appears to have been quite acceptable at Court; indeed, Louis XVI. gave him the rooms in the Louvre that had been occupied by Cochin. He also seems to have known how to trim his sails during the Revolution, and must have painted all through the Terror, for the majority of the portraits in this exhibition are dated between 1786 and 1794. The Wallace Collection owns three examples of this artist, one from the collection of Marie Antoinette; another is the charming full-length of Madame Vigée Le Brun, palette in hand, which is figured in my book on Miniatures as a typical work of this able painter. Dumont shows marked sobriety of treatment and unassuming mastery of his art, rising at times to a display of remarkable vigour, as, for example, in the truly masculine portrait of *A Man of the Revolutionary Period, à nez tres fort*," No. 142, owned by M. Verdé de Lisle, and dated about 1791.

A long familiarity with the technique of miniature painting leads me to assert without hesitation that, from the point of view of execution, P. A. Hall's work is amongst the most wonderful in the whole range of the art. Instead of the laboured minute touches by which miniaturists were wont to get their effect, and still employ, Hall's handling is so broad that, in the ordinary water-colour painting on paper, it would be termed a wash, but as he uses ivory, he cannot wash on it, and so he uses a plentiful amount of body-colour, and thus gets his effects in a marvellous manner, as experts in such matters may see for themselves at Hertford House, where hang many fine miniatures by him. Our own Samuel Cooper used the same method, and his work shows greater breadth of treatment in the faces of his models; but even his handling, superb as it is, has not the same freedom about it that Hall possesses. Cooper's inimitable art is more sober; the work more solid. There is on the other hand a *bravura* about a fine Hall which makes it unapproachable in its own way. Of course body-colour was largely used by other artists, both in this country and abroad, and especially in the seventeenth and early eighteenth centuries, but they employed it in a more laboured way than did this Swedish artist, whose supreme facility, exquisite taste in colour, and daintiness of drawing and conception reach a high-water mark in the portrait of a lady (186) from the collection of Mme. C. de Polès. Upon the strength of an inscription on the back of the frame this work was assumed to be a portrait of Louisa of Prussia, Queen of Sweden, and sister of Frederick the Great. The compilers of the catalogue of the exhibition claimed, and I think justly, that the lady is emphatically French. They point to resemblances between this picture and the Nina engraved by Janinet after Hoin, and the portrait of Mlle. Dugazon in this character, painted by Mme. Le Brun, and now belonging to the Countess de Pourtales. But whosoever she may be, and of whatsoever nationality, no question can arise as to her charm, to the beauty of the subject, and to the delicacy of touch with which it is rendered. This masterpiece, which is of exceptional size, fetched no less than 60,000 francs at the Mülbacher sale. It is supposed to have been painted between 1785 and 1790. The lady, who may be five and thirty, is in white, with slightly faded pink and pale yellow on her dress; she is seated in a park, the landscape, sky, and flowers all being exquisitely treated.

The example of Hall given in this article (No. 222)

is eminently characteristic, and there were several others of great beauty, *e.g.*, one of the Duchess de Guiche, of ravishing sweetness, and another of La Comtesse Hetlinger, wife of the French Ambassador in Portugal—a piece which fetched 28,000 francs at auction.

As I have already remarked, the number of works by unknown miniature painters shown in this collection of eighteenth century art was so great as to call for a special comment by the compilers of the catalogue, and it may be taken for granted that if an artist's name is not known to such authorities it is not familiar to the present generation. Exigencies of space do not allow me to deal with these contributions in detail, but it is interesting to note their appearance in this exhibition, which, I may mention, was made up from the finest collections in France, if only because it proves the existence of many excellent artists, and a wide-spread employment of them. Moreover, they demonstrate the utility of exhibitions such as these, wherein, as the authorities of the Bibliothèque Nationale say, they aimed at "un but d'éducation et de curiosite."

NATOIRE BY JEAN-BAPTISTE MASSÉ

This leads to the remark that a very instructive contrast might be drawn between the French and English schools of miniature painting had the scope of the exhibition been extended so far as to include a more comprehensive representation of the British artists.

Without presuming to say what the organisers of this deeply interesting collection might or should have done in this direction, one may be permitted to express a regret that the well-known riches of this country in art of the kind were not more widely and fully drawn upon.

There were, it is true, over twenty examples shown belonging to Mr. Pierpont Morgan, ranging from the Olivers down to John Hazlitt, in a piece dated 1785, but valuable and instructive as these are, they obviously could not convey an adequate sense of the scope, wealth, and charm of English miniature painting.

Not the least attractive of Mr. Pierpont Morgan's "receuil" was the pretty Misses Berry by George Engleheart. These are well known. There was another Engleheart here, a man's portrait belonging to M. Viennot, which I have given amongst the illustrations as a characteristic example of the artist.

There was also a solitary Edridge, a portrait of Mrs. Armstrong, and a very indifferent Hone.

Mr. Hodgkins also helped to maintain the credit of English miniature work by his loan of five Cosways—George IV. when Prince of Wales, his sisters and brothers—eminently characteristic portraits and all genuine work.

There was also a very good "Macaroni Cosway," by Holmes, a sound painter whose colour is rich and strong. But what are these among so many?

In this respect, then, the exhibition may be deemed to fall short, or rather, let us say, to have missed an opportunity.

I regret I have no space left to even attempt to do justice to Mansion (well shown in the Wallace collection I may remark in passing); to Lié Perin, and many more. I must content myself by giving illustrations of Aubry, the talented pupil of Isabey, and not unworthy rival of Augustin; of Guérin, who was

a fellow pupil of Isabey in David's studio—his virile portrait of Admiral Kléber is one of the best known and justly admired miniatures in the Louvre, and may be regarded as the French ideal presentment of a hero. In pleasing contrast to this observe the "Jeune Femme du Directoire" (No. 180); of Massé, who belongs to the earlier part of the century, and whose portrait of Natoire is instinct with life and eloquent of the character of the original; and last, but hardly least, of Sicardi, as Luc Sicard, who was born at Avignon in 1746, chose to style himself. The delicate precision of his touch and the beauty of his flesh painting is well shown in the Wallace collection, where there is the portrait of Madame Cail as a Bacchante. He was largely employed under the old régime for "cadeaux diplomatiques" and "boites de dons," but he painted all through the Revolution, and lived till 1825. The tender, sympathetic charm of his work is, in my judgment, well shown in the example here given.

That great artist P. P. Prud'hon painted miniatures, yet he is not to be reckoned as a miniature painter. What he produced in this manner was not from choice, but rather of necessity, that is to say, in the days of storm and stress which mark the earlier stages of his career, he painted miniatures as a means of livelihood. The noble qualities of his art may be studied in the Louvre, and almost to equal advantage in the Wallace collection. The single example of his miniatures shown in the exhibition now under review is one of deep and pathetic interest. It is that of his pupil, friend, fellow-worker, and sharer of his life, Mlle. Constance Mayer, whose tragic end by her own hand dealt Prud'hon a blow from which he never recovered.

But I must stop, though I should have liked to say something about the beautiful profiles of Bourgeois, the gouaches of Baudouin, the painter of *Le coucher de la Mariée*, the piquant work of Mallet and Lavreince, the delicate touch of Mlle. Capet,

BENOÎT BOULOUVARD FRANÇOISE PLAIN DE SAINTE-ALBINE BY SICARDI

of Mosnier and Quaglia, of Saint, and of Vestier, all of whom are well represented, the last-named by over a dozen examples.

What, then, is the conclusion to be drawn from the necessarily brief examination it has been possible to make of this remarkable collection, probably the most important and representative of eighteenth century French miniature painting which has ever been brought together? It is (1) that in France, as in England during the same period, there was an efflorescence, so to speak, of this beautiful art, never approached before, and most certainly never equalled since, such manifestations of artistic genius coming in cycles as it were; this statement could be supported by numerous instances did space permit me to enter upon the topic. (2) That in spite of the changed conditions of society, nay, the "bouleversement" which it underwent, men and women were

not more averse to being painted in the time of the Revolution, of the Directory, of the Consulate, and of the First Empire than they had been in the days of the old *régime*. Though Empires fall, human nature remains the same *au fond*, and these men, summoned from Parish Councils to the conduct of State affairs, and raised thus suddenly to a pinnacle of greatness, employed miniature painters to hand down their features to posterity as readily as their predecessors had done, and this human weakness, of which we who enjoy its fruits should be the last to complain, found occupation for many artists now forgotten, but whose works remain for our instruction and delight. Finally, there is one other deduction which may be drawn, namely, that the art of the eighteenth century in France (of which its miniature painting is but a part, and one necessarily restricted in scope) is a far greater and more profoundly interesting subject than some of us perhaps have hitherto realised.

It embraces not only the goddesses, shepherds and shepherdesses of Boucher and his artificial, yet attractive, school, but also the *nature morte* and the naive domestic subjects of Chardin: not only the poems of Watteau and the *fêtes galantes* of his followers, but also the lofty conceptions of Prud'hon, the sentimentalities of Greuze, and the varied work of the versatile Fragonard. Moreover—and this is what I have striven to show—there is to be found, in addition to the rich legacy of the endless portrait painters of the period, both in oil and pastel, an immense amount of the less ambitious, perhaps, but not less delightful art of the miniature painter, of whose power to charm this unique exhibition in the French National Library was a convincing and instructive demonstration.

MLLE. CONSTANCE MAYER BY P. P. PRUD'HON

Pottery and Porcelain

Eighteenth Century Fine Stoneware — By W. Turner

Mr. G. F. Cox, of Whalley Range, Manchester, has a capital collection of the famous fine stoneware of the best period, principally produced in the Staffordshire potteries. The following is a brief description of the illustrations given herewith.

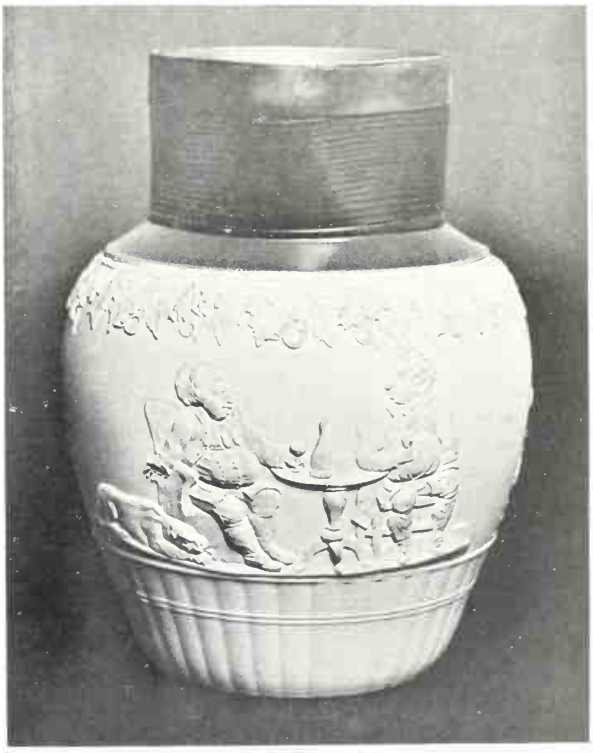
The first four are marked specimens from Turner's factory at Lane End, and probably were made from his famed Green Dock clay.

No. i. is a jug, 9 in. high, and has raised figures representing a Bacchanalian scene of two old topers of the period. The figures are quite Hogarthian. An English bull-dog crouches at the feet of one of them. A wreath of vine leaves and grapes, in relief, encircles the shoulder of the jug, which has a chocolate-coloured neck, with Sheffield plate on rim. Base is beaded. The potting is excellent, and unglazed. Mark, impressed under base —TURNER.

No. ii. is a mug, 7 in. high, $5\frac{1}{4}$ in. dia. Has no raised figures, but is very finely potted. Has a brown-coloured top, 3 in. down; well-formed handle; beaded base, $2\frac{1}{4}$ in. up; engine-turned rim; leathery surface on centre, and unglazed. Mark, impressed under base —TURNER.

No. iii. is a mug, 7 in. high, $4\frac{3}{4}$ in. dia. Has trees and figures in relief, one holding cornucopia. Engine-turned rim; beaded base; half-inch brown-coloured band under rim; unglazed. Mark, impressed under base—TURNER.

No. iv. is a mug, 6 in. high, $3\frac{1}{2}$ in. dia. Has an old English sporting scene—a cock-fight. There is something realistic here. The men are arguing with each other, and the birds are in the best fighting attitude, preparing for a pounce. Mug has an uncommon handle with a thumb-rest; beaded base; two half-inch brown-coloured bands enclose the sporting scene. All the figures are in relief; ware, unglazed. Mark, impressed under base —TURNER.



No. I.—TURNER JUG

The next figures are the production of William Adams, of Greengates, Tunstall (1745-1805).

No. v. is a jug, $9\frac{1}{2}$ in. high. It has a coursing scene in relief, and very well modelled. It is probably one of the largest and finest jugs ever produced in this class of stoneware. Has a grass border round the shoulder; chocolate-coloured neck, with Sheffield plate mounting, having the maker's name —Thos. Law & Co. Ware, unglazed. Mark, impressed under base —ADAMS.

No. vi. is a jug,

No. II.—TURNER MUG

No. IV.—TURNER MUG

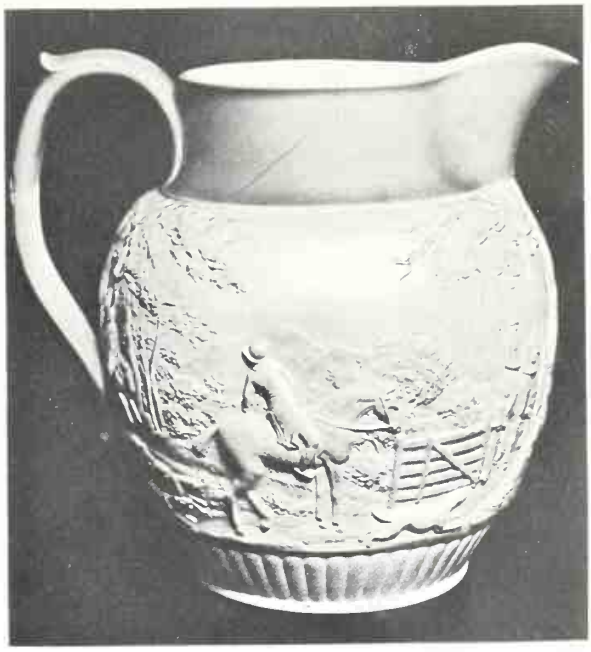
No. III.—TURNER MUG

No. V.—ADAMS JUG

No. VI.—ADAMS JUG

$8\frac{1}{2}$ in. high, and has figures in very high relief representing the old English game of skittles in a realistic manner. The design is peculiar to Adams, probably modelled by himself. He was modeller, artist, chemist, and master-potter rolled into one. Handle is also peculiar to Adams. Beaded base; Sheffield plate band on neck and grass border on shoulder, in relief. Ware, unglazed. Mark, impressed under base—ADAMS.

No. VIII.—HOLLINS JUG



No. VII.—WEDGWOOD JUG

No. IX.—CASTLEFORD JUG

No. vii. is a Wedgwood jug, 8 in. high. Is a coursing scene—horses, dogs, and men showing one phase of the hunt. The "Kill" is on the reverse. Is a fine specimen of the great Josiah's art: slightly glazed, which rather detracts from the sharpness of the relief. Neck and handle are coloured with a jasper blue beaded base. Mark, impressed under base—

WEDGWOOD.

D.

No. X.—DAVENPORT JUG

No. viii. is a Hollins jug, 9 in. high. Fox-hunting scene, in one, round the piece. The fox is on the other side, bounding up a hill with a "full cry" after him. Horses, dogs, and men in relief. Chocolate colour on neck, which is ribbed on the lathe. It is a finely shaped piece, spout and handle very conspicuous; beaded base; surface punctured or leathery in appearance, and glazed. Mark, impressed under base—T. & J. Hollins.

No. ix. is a jug from David Dunderdale's Castleford pottery, Yorkshire. Height, 6 in. Figures in high relief; unglazed; Bacchanalian scene of boys and goat. Neck, engine-turned, ribbed, and colour very dark brown (almost black); grass border on shoulder of jug; beaded base; rather curiously shaped handle. Mark, impressed under base—

D. D. & CO. CASTLEFORD POTTERY.

No. x. is a Davenport jug, $5\frac{3}{4}$ in. high. Is another fox-hunt—men, horses, and dogs (in relief) "in at the death" all around the piece. Rim, neck, and part handle coloured brown. Ware, glazed: engine-turned base. A good specimen of potting. Mark, impressed under base—DAVENPORT and anchor.

No. xi. is a small Spode jug, 4 in. high, 3 in. dia. Has a fox-hunt as well. Figures in relief. Part of killing scene reproduced. Is a smaller copy of the Davenport jug. Ware, glazed: neck has brown band. Mark, impressed under base—Spode.

No. XI.—SPODE JUG

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MARY TERESA

WIFE OF SIXTEENTH EARL OF SHREWSBURY, 1834

BY L. MANSION

Miscellaneous

Leaves from a Grandmother's Album
By Gwendoline Bellew

We all know the Album of the young lady of the present day that she carries with her wherever she goes, from country-house to country-house, to the sea-side, anywhere and everywhere on her travels, and which gradually gets filled with a variety of indifferent sketches, fading photographs and untidy signatures inscribed by more or less unwilling acquaintances. Our great-grandmothers did things differently; they, too, had their scrap-books in which their friends left souvenirs in drawing and in verse; but oh! the immaculate neatness of that slanting handwriting, supposed in those days to indicate gentility, sensibility, and other old-fashioned feminine virtues—and the charm of their sketches! often, it is true, a little too finished and betraying too intimately the inspiration of the drawing master, but delicate in colour and accurate in drawing. If not so true to life as photographs, they are probably more lasting, and certainly far more interesting as the actual handiwork of their contributors.

Such a dear old book of this sort lies before me, gilt-edged with leaves of many colours, and a binding of white vellum stamped in gold designs round the initials of its proud possessor, Margaret Bryan. This was a young woman known in the foreign circles in which she moved as "the Irish Diamond," whether for her wit or for her beauty who can tell? Beautiful she was, as her portraits show us, and brilliant in a way, and much inclined to be a Mrs. Leo Hunter. She not only extracted poems from her distinguished friends, but souvenirs of all sorts, including large portraits.

A girl from the wilds of County Wexford, in 1820 she became the wife of Mr. George Bryan, and for over twenty years led a life of never-ending travel, backwards and forwards between Rome and Brussels and Paris, with only occasional visits to her native land.

MARGARET BRYAN

Rome appears to have been her favourite resort. Here she and her sister, Lady Shrewsbury, spent much of their time, and being Catholics and Irish, they seem to have been always well received in that inner circle of the Roman world, that in those days looked on the Pope as a King in fact, and welcomed his Cardinals in society as Ministers of State.

There are a couple of loose sheets in the scrap-book, one of which is "Mr. Fitzgerald's Apostrophe to his Birth-place, Tipperary":

"Thou, dear village, loveliest of the clime,
I fain would name thee, but I can't in rhyme;"

upon which Curran made the following:—

"A bard was once in sad quandary
To find a rhyme for Tipperary.
He laboured long through January,
But all in vain for Tipperary.

"Toiled every day in February,
But still in vain for Tipperary.
Searched Hebrew Text and Commentary,
But searched in vain for Tipperary.

"Exploring Bish's *Dictionary*,
He sought in vain for Tipperary.
He next implored his mother Mary
To give him rhyme for Tipperary.

"But she, good woman,
was no fairy,
Nor witch, though
born in Tipperary,
Knew everything
about her dairy,
But not the rhyme
for Tipperary.

"Drawing from thence
a corollary
That nought would
rhyme with Tipperary,
And of his wild goose
chase most weary,
He vowed he'd leave
out Tipperary."

On the other loose sheet is a poem, obviously in Thomas Moore's handwriting, endorsed, "This song was written by Mr. Moore for a fête in honour of the Prince of Wales's birthday, given by his friend, Major Bryan, at his seat in the County Kilkenny, 1810." It is the well-known poem, published under the title of the "Prince's Day." It must have been written some years before Mrs. Bryan knew the author.

Tradition has it that Moore wrote "The Last Rose of Summer" at Jenkinstown, her father-in-law's place in the County Kilkenny; and indeed one is shown what is presumably the lineal descendant of that perennial flower. They were certainly always great friends, and many are the volumes of Moore's poems with suitable inscriptions that Margaret Bryan possessed.

There are other contributions to the Album, signed W. T. Moore and T. C. Moore. One of these, though not original, is worthy of being quoted here; it is the epitaph in Melrose Abbey Churchyard, "generally pointed out by Sir Walter Scott to his friends."

"The Earthe walks on the Earthe, glist'ning like golde,
The Earthe goes to the Earthe sooner than it wolde,
The Earthe builds on the Earthe castles and towers,
The Earthe says to the Earthe, All shall be ours."

The first sketch in the Album is a wreath of flowers with the inscription, "Copied from the Album of Hortense, Ex-Queen of Holland," followed by a print of that lady "donné par elle-même," and a poem on "Espérance," covering many pages.

This is the beginning of a long series of souvenirs of the Roman Bonapartes.

Rome was in those days the home of lost causes, the refuge of every exiled Prince and Claimant. Old Letitia Bonaparte, Madame Mère, half-blind, ill and helpless, still held her little Court in the Palazzo Rusticucci dall' Asti, afterwards known as the Palazzo Bonaparte, and there received all those who held in reverence the name of her great son, and who saw with eyes of hope a golden future for her descendants.

NYMPH AND CENTAUR DESIGNED BY THORWALDSEN

The Irish Diamond must have tried her witcheries on the old lady, and successfully, as, amongst her most cherished souvenirs, we find a lock of Napoleon's hair, and a silver embroidered scarf of his, both bestowed by his mother, and also a miniature of him supposed to be by Menier.

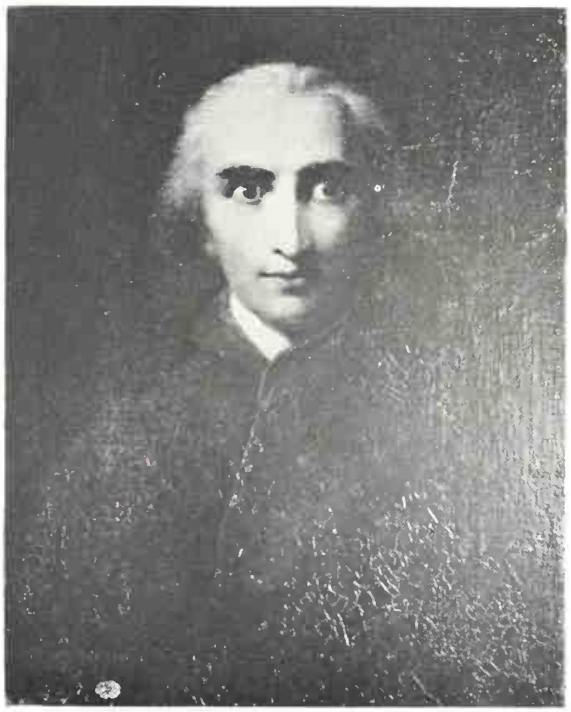
To return to the Album. There are prints of Elise, Grand Duchesse de Toscane, "donné par sa fille, la Comtesse Camerata," of Caroline Annunziata, Queen of Naples, of Joseph, and of nearly all the members of the Bonaparte family, amongst them a charming childish one of the Duc de Reichstadt, of Napoleon I., Josephine, and Marie-Louise; in fact, Mrs. Bryan seems to have had a cult for the whole race.

Zenaïde Bonaparte contributes a charming pencil sketch, "Le Château de la Reine Berthe," and Charlotte, Lucien's daughter, several sketches in pen and ink and in colour.

Jerome Bonaparte, Ex-King of Westphalia, breaks into reflections not original, it is true, but inscribed on delicate pink paper, as became this lover of the ladies, and decorated below his signature with a large Imperial eagle, crown, and "J"; it is headed "Souvenir," and from what we know of Jerome he probably wrote it in many books:—

"Une femme qui sait combien elle gagne par la *Bonté* met de la *Coquetterie* à être bonne et indulgente, celle-là rehausse les qualités qu'elle possède et supplée à celles qui lui manque. Je connais *une Mathilde* qui pense comme moi sur ce sujet, aussi peut elle être admirée sans *danger* pour elle et sans craindre la médisance puisque tous ces sentiments *tendres* sont concentrés dans ses devoirs; elle peut dire hautement qu'elle aime ses amis, même lorsqu'ils n'ont que quarante années."

Jerome was a great friend, the godfather of one of her children, Jeromina, to whom he gave a very curious bracelet composed of agate, cornelian, jasper, etc., taken from the ruins of St. Paul beyond the Walls, and inscribed "Donné par le Prince de Montfort." There is a print of him with a long inscription underneath, now, unfortunately, undecipherable, and two beautifully carved medallions by Morelli, one an Oriental topaz, the other a sardonyx of King Jerome and his wife Catherine of Wurtemberg. Judging by this portrait of her, the Ex-Queen of Westphalia was no beauty of the type



CARDINAL CONSALVI

THORWALDSEN

likely to keep the fancy of a butterfly husband. She, at any rate, was quite a respectable artist, as shown by a little pencil sketch of the Château de Chillon, Lac de Genève, signed "Catherine."

The signature of Louis Napoleon appears under two or three sepia sketches; but quite a number of both poems and sketches, though clever, are unsigned.

Many of the sentiments are merely quotations from Lamartine, Metastasio, or La Fontaine, like those signed "Henry Prince of the Netherlands," "Alexander of the Netherlands," or merely with the Napoleonic "N." Lady Morgan even descends to an extract from *Nursery Rhymes*, which, it is true, she illustrates; in fact, every page is more or less illustrated, "Casimir Delavigne's" contribution, for instance, being surrounded by a trailing vine.

A sketch of a nymph and centaur, doubtless the design for a statue, appears above the signature of Thorwaldsen; he also presented her with his very striking portrait in oils. Canova's portrait, a beautiful head, accompanies it, and is probably the work of the same artist who painted Lady Shrewsbury and her sister.

Perhaps the finest of the large portraits Mrs. Bryan annexed is that of Cardinal Consalvi, Prime Minister to Pius VII.; the red soutane and olive complexion

and flashing eyes of the anything but priestly-looking prelate make a glowing canvas.

Pius IX. sat for his portrait to Cavalliere Caballti, who painted it for Mrs. Bryan; it represents him as a very young man, with a penetrating, yet benign expression; and looking at it, one can understand the early years of his Pontificate before Fate and Garibaldi had proved too strong for him, when he was the people's idol, and won the hearts of all by his wonderful sweetness and charity, and was, as yet, apparently without that weakness of character that marked the latter end of his career.

"VEILLÉE DE MORFONTAINE" BY CHARLES DE CHATILLON

Charles de Chatillon, a well-known French artist of that day in Rome, has filled many pages in the Album with his verses and his sketches. One sepia drawing, called "Veillée de Morfontaine," represents the family of Joseph Bonaparte studiously working and reading by the insufficient light of two candles, whilst Joseph himself—it can only be Joseph—is industriously embroidering at a tambour frame. Another shows the family of Lucien in villegiatura at that villa at Tusculum where they endeavoured to lead the simple life as understood in those days. From all accounts their version of it mainly consisted in allowing their hair to hang at its own sweet will, in a more than usual scantiness of attire, and a preference for a life under the trees rather than under a roof. Chatillon's portraits of Alexandrine, of Zenaide, and of Lucien are interesting. "Madame de Genlis," copied from an original sketch from life by her daughter Madame de Valence, is distinctly good, and not a portrait of the lady as she is generally known. The artist sometimes bursts into verse, unfortunately of a lengthy description, and freely illustrated. "La Naissance de Bebé" furnishes a theme of many pages, "A Marguérite," and many more, which show that, if something of an artist, he was but a moderate poet. One of the many "Pensées" in the book states:

"La Peinture est une Poésie muette, comme la Poésie est une Peinture parlante."

One cannot agree with the end of this sentiment in the case of Charles de Chatillon.

There are many sonnets in Italian addressed to the "Irish Diamond," and contributions signed "Charles de Bourbon," "Bourbon Karolyi," etc. Lucien Bonaparte has a charming little bit, beginning

"Della Possente Albion, Figlia Gentile,"

and so on.

To fittingly contribute to these effusions, one required to be French or Italian, as one poor English pen-tied man feelingly remarked,—

"No Poet he who writes to please
A Beauty so supremely fair;
He feels he cannot improvise,
Altho' he breathe this classic air.

"He feels he wants Italian blood
To chaunt in soul-inspiring lays
The charms of lovely womanhood,
And wake the harp to notes of praise," etc., etc.

A good many contributors to Albums feel the same nowadays, but possibly express themselves more prosaically. One individual, however, signing himself J. H. L., does not seem to have experienced any difficulty.

"A lady to whose name these lays
Could offer but superfluous praise,
Sent to a scribbling wight one day
A mystic volume, fair and gay,
Enriched with many a couplet rare,
And bade him write his tribute there.
The poet, though without a claim,
For once we'll dub him by that name.
For if we do not call him poet,
'Tis very sure that none will know it."

And then he writes pages about nothing with the same fluency.

One cannot help wondering who can have been the original of the "Portrait d'un Inconstant," written so feelingly by Sophie Gay,—

"Voyez-le dans l'excès de son ennui mortel,
Accablé de succès, de faveurs méprisées.
Changeant à chaque aurore et d'idole et d'autel.
Succomber sous le poids de ses chaines brisées.
Ah! quel malheureux sort n'est préferable au sien,
Privé du seul bienfait qui console la terre,
Sans souvenir, sans ami et sans lien,
Parmi les coeurs aimans, étranger, solitaire,
Même avant d'enjouir, il est blasé sur tout,
Et pour lui l'espérance est déjà le dégoût."

Sophie Gay was the mother of Delphine Gay, Mme. de Girardin, who appears on the next page as the authoress of a "Fragment" on "Alfred le Grand." The fragment is heavy and rather long.

A clever water-colour sketch comes next—a German student of the old school smoking his pipe—"Prince Maximilien of Bavaria," by Graf von Waldkirch.

"Lines by a young lady," full of the usual sentiment of that day, beginning, "There is a form though far away," and regretting through many verses the absence of that form, whatever it may be, are aptly answered on the next page by Sir Frederick Henniker:—

"They tell me that life of misfortune is full,
But trust me, I do not believe it;
And they who complain that the world is so dull,
I think, will be sorry to leave it.
A few drops of dew the roseate hours
May chance to exude from their wing,
But never to me shall a few changing showers
Dare damp all the joys of the Spring.

"The reason, I know not, why these silly elves
That life is so dull should discover,
Unless it were this, that in love with themselves,
They cannot feel love for another.
May I, while the pleasures of life are so dear,
Contentedly live here below;
And when I can't find any happiness here,
Why, then, I'll be happy to go."

The above is to all appearances copied, and not an original production.

There are several of those tinted pencil drawings, now again in fashion, of the Irish Diamond and her sister, Lady Shrewsbury; sketches by Gibson, one of Canova's favourite pupils, Garnelli Gabrieli: members of the Bonaparte family, Comtesse Fréderique de Solms, Lady Juliana Annesley, Mulrenin, Seymour Kirkup, and many others.

As souvenirs of her stay in Brussels, she has kept prints of King Leopold, who was her son's godfather, and of Lord George Seymour, then Ambassador, with suitable inscriptions underneath. She seems to have had a cheerful time in Brussels to judge from the few letters left extant, and she used to say that she had danced with every crowned head in Europe, which, though possible, it is improbable she ever did, though, no doubt, she tried to.

In 1840 the death of her niece, the Princess Guendaline Borghese, plunged all the family into mourning. Much has been written of this beautiful and saintly woman; a cameo head of her is all that her aunt, Margaret Bryan, seems to have kept as a memento.

After this the Album was neglected, and, save for a poem on "Youth," signed Lebermuth, and one or two insignificant contributions, the book is ended, unless one includes a couple of notes from Father Matthew, the temperance preacher.

It seems to represent mainly just a few years of the life of its owner, then in the prime of womanhood. Other albums she doubtless had, but they have disappeared—been given away or burnt, as have her letters. And this is all that remains in her old home of the personal and intimate belongings of one who must have been a very beautiful and, for her brief span, a very successful woman.

PENCIL SKETCH SIGNED NAPOLEON, 1826

Beauty in Typography in the new Humanistic Type by the University Press of Cambridge, U.S.A.

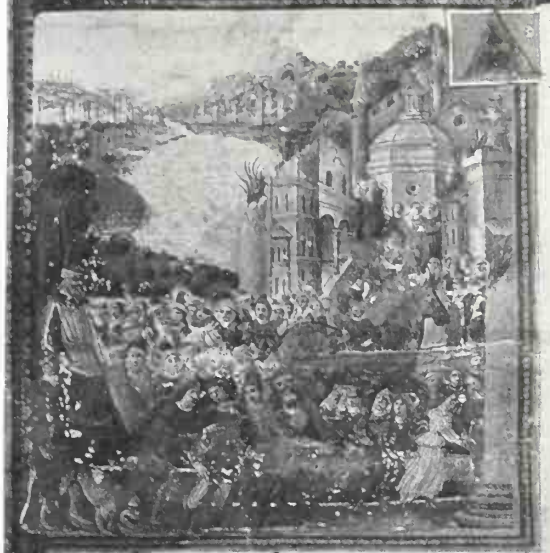
An English Petrarch, Printed By M. H. S.

It may seem strange to us in England that no finer printing, equally excellent in taste and execution, is to be found than that which is now being produced in America at the University Press of Cambridge. For some years past *The Printing Art* has been recording the advance made in the United States, and it is clear that in the premier Press of America there is secured a mechanical perfection allied to an elegance and distinction which we in this country—whether from prejudice, ignorance, or thoughtlessness—are not accustomed to turn our eyes West to find.

Two or three years ago, on his passage through London from Italy to the States, Mr. William Dana Orcutt showed to a few of his friends a number of photographs of little-known Manuscripts of supreme beauty, now in the possession of certain semi-private libraries in Italy, taken by permission of authorities specially interested in the work which that gentleman—representative and manager of the Press—was at that time contemplating. This work was an English translation of *The Triumphs by Petrarch*, and Mr. Orcutt's object was to seek the finest procurable model for a fount to be newly cut for the new edition. Just as the finest examples of Italian founts in the last quarter of the fifteenth century were designed from the best specimens of calligraphy in the manuscripts of that period, Mr. Orcutt determined equally to have recourse to early examples of the finest scribes' work discoverable, and not to trust to early typography, however fine. It was thus that, after securing many fine models, in which perfection of writing was allied to elegance and grace, as well as to that freedom which has not always been the characteristic of even the most beautiful examples of the Italian type, his choice fell upon one which presented striking originality of design, beauty of form, variety, and of proportion. As the present writer looked through these photographs he soon recognized that this selection was the happiest that could have been made. It is clear that the result has entirely justified the enterprise, the patient search, and persistent experiment, as well as the good taste and care, that have been lavished on the new undertaking.

The model chosen is one of the numerous superb MSS. in the charge of Dr. Guido Biagi, the librarian of the Royal Medicean and the Riccardi Libraries in Florence. This style of lettering, which may be held to represent the most consummate achievement of the late fifteenth century scribes, was adopted for the precious and exquisite volumes of the Literæ Humaniores, so that "Humanistic" is the name bestowed on the new type. The accompanying illustration representing the first page of the Virgil—"Publii Virgilii Maronis Aeneidos Liber Primus"—is an example of the peculiar style of hand-lettering selected; and to compare with it there is reproduced, as well as may be, a page of the printed Humanistic type, from which the observant reader may form a judgment of the peculiarities of the fount, and the closeness of imitation in the cutting. Contrary to modern custom, the ascending letters, it will be seen, are comparatively short, and the descending letters unusually long. These "tails" project beyond the body of the type, and approach the lower line, thus maintaining some of the qualities of writing over printing. But a more striking characteristic is that there are often *several cuts of the same letter*. The compositors—trained craftsmen—selected for their artistic feeling and the sympathy with which they enter into such a task, are left to choose for themselves how to vary these letters—the a's, the e's,

PVBLII VIRGILII MARONIS AENEIDOS LIBER PRIMVS



RMA VIRVMQ.CA
NO TROIAE QVI
PRIMVS AB ORIS
ITALIAM FATO
PROFVGVS LAVINA
Q VE VENIT
LITTORA MVLTVM.
ILLE ET TERRIS IAC
TATVS ET ALTO.

V i superum sæuæ memorem iunonis ob iram;
M ulta quoque & bello passus dum conderet urbem
I nferret q, deos lacio: genus unde latinum;
A lbani q, patres, atque altæ moenia romæ.
M usa mihi causas memora: quo numine læso
Q uid ue dolens regina deum: tot uoluere casus
I nsignem pietate uirum tot adire labores
I mpulerit. tantæ ne animis cælestibus iræ?
V rbs antiqua fuit tyrii tenuere coloni:
C arthago italiam contra: tiberina q, longe
H ostia: diues opum studiisq, asperrima belli.
Q uam iuno fertur terris magis omnibus unam
P osthabita coluisse samo. hic illius arma
H ic currus fuit. hoc regnum dea gentibus esse
S i qua fata sinant iam tum tendit q, fouet q.
P rogeniem sed enim troiano a sanguine duci

BURLINGAME PUBLIC LIB.

PAGE OF MS. FORMING THE BASIS AND INSPIRATION OF THE NEW HUMANISTIC TYPE

the h's, the n's, the r's—and having no time-sheet to account for, have been encouraged to devote as long as need be to securing that sort of elasticity needful for bringing the characteristics of hand-lettering into the printed page. There is a curious balance and harmony about the result, an absence of the mechanical, or at least the rigid, appearance inherent in printed type, owing to these variations in certain letters, and a difference scarcely enough to be seen in detail, perhaps, but quite sufficient to be appreciated in the page. Yet, in the securing of this important artistic effect, the remarkable legibility of the fount is in no way affected or impaired, and there is a pleasant sense of novelty in our being personally introduced, as it were, to the "humanistic scribes," who, writing these fine MSS. after the introduction of printing, had been put on their mettle to bring their art to its highest development by connoisseurs who bitterly resented the upstart pretensions of the new-fangled printing-press.

In adapting the new type to an extraordinarily refined and sumptuous edition of the Rev. Henry Boyd's translation—a little duodecimo of 1807, not since reprinted—the publishers have been well inspired; but to us the chief interest must necessarily lie in the artistic details of the production—not only in the typography, with its initials of gold-leaf, and of blue of powdered lapis-lazuli, in its illustrations copied from one of the two sets known in the pure early state, now in the British Museum, and attributed variously to Filippo Lippi, Baccio Baldini, and others, and in its fine binding of fourteenth century pattern. Indeed, the volume is one of the noblest which has issued from the Press in recent years, and marks a new departure in printed books *de grand luxe* in England. The volume has been issued in this country by Mr. John Murray, so that it is possible that persons interested in this beautiful development in the art of typography may be able to examine it.

That measures matter, form, and empty space,
And calculates the planets' heavenly race;

And Porphyry, whose proud, obdurate heart
Was proof to mighty Truth's celestial dart;

With sophistry assail'd the cause of God,
And stood in arms against the heavenly code.

Hippocrates, for healing arts renown'd,
And half-obscured within the dark profound;

The pair, whom ignorance in ancient days
Adorn'd like deities,* with borrow'd rays.

Galen was near, of Pergamus the boast,
Whose skill retrieved the art so nearly lost.

SPECIMEN OF THE NEW HUMANISTIC TYPE (NOTE, FOR EXAMPLE, THE THREE DIFFERENT "E'S" AND TWO DIFFERENT "A'S" IN THE FIRST LINE)

Designd & Engraved by J.R. Smith.

A WIFE —— UNE FEMME MARIEE.

London Published June 1st 1791 by J.R. Smith King Str.t Covent Garden.

WINCHESTER CORPORATION PLATE

LIKE many another loyal city, Winchester sacrificed its chest of ancient plate to the exigencies of Charles I. in his sore distress. Over 235 ounces were then given by consent of the mayor and all the aldermen on December 30, 1643, and the above weight at 5s. an ounce produced £58 16s. 3d.—of course equivalent to a far greater sum now. The plate included one silver ewer, three silver beer bowls, three silver wine bowls, one *gilt* bowl with cover, one great silver salt, one silver tankard, one silver basin. The present plate is post-Restoration Stuart, and consists of the following: handsome salver, cups and vases, sauce boats and spoons. It is not a very large collection, nor is there anything of particular interest. What there is, is decidedly valuable, and the rosewater dish, cups, and vases are very elegant in design. It is sad to contemplate how much civic plate was lost to the country through the loyalty of the Corporations to the King in his troubles, otherwise the collections of plate in the cities and towns of England would to-day be of almost priceless value, and that of Winchester of exceptional interest.

SILVER ROSEWATER DISH

Boldly chased with a pineapple and foliage decoration repoussé. The names of the donors are engraved round the central depression—Donum Johannis Norton (Baronetti), Humphridi Bennett (Equitis Aurati), Laurentii Hide (Armigeri). The gift of Sir John Norton, Baronet, Sir Humphrey Bennett, Knt., and Lawrence Hide, Esq. The diameter of the dish is 16½ inches, the centre portion being depressed deep enough to hold rosewater. London hall-mark 1665. The donors were made Freemen of the City in 1660.

Lawrence Hide was one of the Representatives of Winchester in Parliament, 1661.

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SMALL TWO-HANDLED CAUDLE CUP AND COVER

Both Cup and Cover have the City Arms engraved, viz., five castles and two lions, the castles not "proper." It bears the inscription, "The present of Bennett Creed to ye City of Winton." The silversmith has scratched the weight thus on the base, 13—6. London hallmark 1664, maker's mark T. G.

The motive for the present was permission to follow the trade of a silk weaver in Winchester. The records of the gift state: "December 9, 1671. Bennett Creed for making use of the trade of a silk weaver contrary to the Ordinances of the City (was presented), whereby he has incurred the penalties of forte shillings a monthe. A warrant to have him before the maior." Bennett was also presented for entertaining (employing) Edward Berne, a journeyman. The above cup removed all the silk weaver's difficulties.

In the seventeenth century and later there were a large number of silk weavers or throwsters in Winchester.

The proper name for this Cup is a "Caudle Cup." There is a similar one to this amongst the Civic Plate of Wallingford, Berks. The cover was doubtless used to hold confections.

SILVER CAUDLE CUP AND COVER

With two handles, the decoration on the lid and lower portion of Cup being repousse, and similar to that on the Rosewater Dish. The bowl is very finely chased, with female busts and busts on the top parts. The height to top of cover is 7¾ inches; diameter of Cup, 5¼ inches; London hallmark 1660.

This was given by the same donors as the Rosewater Dish, and the occasion of this gift was the admitting and freedom to the Guild of Merchants of Winchester, Sept. 3, 1660—a Guild dating back to Saxon times.

Silver Spoons, with donor's name pounced on the handle of each: "Thomas Stubington's guift to the Cittie, '74." This is recorded in the Archives, "1674. Thomas Stubington, for permission to use the trade of a tallow chandler, gave the City twelve spoons, value £6."

SILVER SPOONS

Silver Two-handled Loving Cup, given by Alderman Webb, M.A., in the year of his Mayoralty, and of Queen Victoria's Diamond Jubilee, 1897.

The Arms of the City are chased on the bowl. The handles are very similar in design to the 1660 Cup, having female busts on the top. The decorations on the lid and base of bowl are repoussé. Though modern it is extremely handsome, and of considerable size.

SILVER TWO-HANDLED LOVING CUP

INDIAN LOVING CUP

It is a fine example of Indian work, and very beautifully chased and repoussé. Around the rim is an inscription stating it to be the gift to Winchester of the Earl of Northbrook. In the centre of the bowl on a shield is the Earl's coronet and cypher. The bowl is supported on a stem consisting of dragon's claws, the handles representing beasts and dragons with outspread wings, their entwined bodies forming the handle or stem. It is most uncomfortable to the hands to hold by the stem, owing to the sharpness of the heads of the dragons and beasts. The base is circular and beautifully chased.

SAUCE BOAT AND SALT

Examples of Georgian Dinner Service and Plate, purchased 1759, when the then "Goths" sold 222 oz. of old silver, and with its value as old metal, £55 10s. 3d., and £23 0s. 7d. added, purchased this Service, which, though very handsome, is not so valuable as the old silver would now have been. London Hallmark, 1762. Service includes 4 Sauce Boats, 34 Tablespoons, 6 Silver Salts. Sauce Boats have City Arms: Salts "Winton City" engraved on them, as have also the Spoons.

SAUCE BOAT AND SALT

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LOVING CUP

Presented with a Cover with Silver Cradle thereon, to Alderman J. Shewland, M.A., J.P., on the birth of his daughter during his Mayoralty. The name of the child was Barbara, hence the Vase bears on one side the emblem of St. Barbara, and also of the City Badges. The handles are the City Lions nicely treated. Mr. Shewland, on his retirement from the Corporation and City, after a long and honourable civic career, was made an honorary freeman, the "freedom" being contained in a model of the City Coffer. He then presented the Corporation with the Cup, retaining the Cover and Cradle himself.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Oliver Cromwell's Snuff-Box.

To the Editor of The Connoisseur.

Dear Sir,—Having seen in The Connoisseur for December, page 268, "Notes and Queries," under "Oliver Cromwell's Snuff-Box," an enquiry as to the snuff-box of Nathaniel Kinderly, I beg to enclose you an extract from a pedigree in my possession of the Kinderly, Kinderle, and now Kindersley family—a relative of mine having married a niece of Vice-Chancellor Sir Richard Torin Kindersley (1851-66), as, I think, there is no doubt of the personality of the above-mentioned Nathaniel Kinderly. Many years ago I purchased the scarce tract, for a member of the Kindersley family, namely *Ancient and Present State of the Navigation of the Towns of Lynn, Wisbeach, Spalding, and Boston*, published 1751 for Nathaniel Kinderly. The head of the family is now Captain Charles Porcher Wilson Kindersley, late of the Coldstream Guards, of Clyffe, Dorchester, Dorset, and a portion of the pedigree can be seen in *Burke's Landed Gentry* for 1906. Miss E. F. Williams may like to know of this.

Yours faithfully,

Leonard C. Price.

Kinderly or Kinderle, later Kindersley.

Extract from The Kinderle Pedigree.

Jeffrey (or Geoffrey) Kinderle. Born 1635; died 1714. Late of Moulton, co. Lincoln. Buried at Spalding. He married Abigail . . . who died 1684. (She was one of his six wives.) He had issue.

m.

2nd wife = Nathaniel Kinderley, of Salt Marsh, co. Durham. Lived at Salt Marsh, between Stockton and Durham. Was killed by a bull in his own field. Author of *Ancient and Present State of the Navigation of the Towns of Lynn, Wisbeach, Spalding and Boston*, 1751. He had to do with the drainage at Lynn, in Norfolk, where a canal is known as the "Kinderley Cut."

m.

= 1st wife,* Mary Stevens, eldest of 7 children.

* Daughter of Rev. W. Stevens, Rector of Sutton, Bedfordshire.

Eldest son

Rev. John Kinderley, eldest son. Born 1705; died 1775. Vicar of South Walsham, Norfolk. Chaplain to the Countess of Leinster. Buried in St. Helen's Church, Norwich, near the Font. His great-great-grandson, Sir Richard Torin Kinderley, Vice-Chancellor, 1851-66.

A Portrait of Sir Joshua Reynolds.

To the Editor of The Connoisseur.

Sir,—On page 248 of your December issue you show a portrait of Sir Joshua Reynolds. I believe I have the original oil painting by Opie or Opil. During the latter years of the late Sir Francis Grant's life he resided or often stayed with his sister, Mrs. Norman, at Goadby Marwood, near Melton Mowbray. When she died a lot of pictures were sold, and I bought several. If any of your people are in this district, I shall be pleased to show them.

We have a print exactly the same in our Castle here (Nottingham).

Yours truly,

George C. Bond.

P.S.—I have also two of Sir Francis Grant's paintings and others. Sir Francis Grant was related to the Duke of Rutland by marriage.

Stothard's "Run Away Love."

To the Editor of The Connoisseur.

Dear Sir,—I am much obliged to you for your prompt reply to my question as to the whereabouts of Thos. Stothard's painting, *Run Away Love*. Do you know if any representatives of Stothard are in existence, and if so, could you furnish me with the address of any one of them?

I am very interested in Stothard's works, and should be glad to be brought into communication with any of his descendants. If you are unable to give me this information, perhaps you would insert a query in The Connoisseur.

Yours faithfully,

F. W. B.

"Maria," by J. Russell.

To the Editor of The Connoisseur.

Dear Sir,—I should be pleased if you could inform me if the original painting of *Maria*, by J. Russell, is known to be in existence, and where. I hold a very fine water-colour drawing of the same subject, the size of your plate. It might, perhaps, be the original. It seems to me as if there were the initials visible, "J. R."

Thanking you in anticipation,

I remain, yours truly,

W. W.

James McArdell and his Work

By W. G. Menzies

In the history of English eighteenth century mezzotint engraving the name of James McArdell stands out in sharp relief, for to him is mainly due that great revival which caused the art of mezzotint to be raised to a higher level than it had ever reached before. But for McArdell there is little doubt that the facile art would have been practically abandoned by eighteenth century engravers, and that we should have never possessed the magnificent series of plates executed by that long line of mezzotint engravers that followed him.

James McArdell rightly ranks as one of the most eminent engravers of his time, and the delicacy and brilliance of his work was seldom surpassed by any of his followers.

James McArdell was of Irish birth, and was born in Dublin about 1729. For a considerable period the date and place of his birth was a matter of conjecture, two authorities giving the year as 1710. At an early age he entered the employ of the Irish engraver, John Brooks, with whom he came to London about 1746. A fellow-pupil of McArdell's was Richard Houston, also a noted character in the history of mezzotint, and who took up his abode in

REMBRANDT'S MOTHER BY JAMES MCARDELL, AFTER REMBRANDT

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London at the same period. At the age of nineteen we find McArdell at work on a portrait of the noted Thomas Secker, Bishop of Bristol, and a plate entitled *Teague's Ramble*, which is believed to depict a scene in Sir R. Howard's comedy, "The Committee."

His talent was not long in making itself apparent, and he was soon scraping plates with a facility and skill that far out-distanced his master or his fellow-pupils. By the time he had attained his majority his success as an engraver was assured, and when in 1752 he engraved the portraits of the sons of George Villiers, Duke of Buckingham, after Van Dyck, his position was established as one of the first engravers of his time.

This superb print, which was reproduced in the second volume of THE CONNOISSEUR, displays to the full the remarkable brilliance of his work, and there is little wonder that its execution was followed by a steady demand for work from all quarters. The picture from which McArdell engraved his print was in the collection of Charles I., sold in June, 1663, which was valued at £30, but was sold for £50.

Unlike many of his contemporaries, McArdell was not a man given to leaving his desk for the doubtful pleasures of the tavern or the gaming-table, and from the very first his mind was centred on his work, much of which he published himself.

He naturally made many friends, one of the most noted being Quin, the actor, whose portrait in the character of Falstaff he both painted and engraved.

Two years after he scraped the Buckingham plate he commenced to execute plates after pictures by Sir Joshua Reynolds, and his success can be gauged from the fact that Sir Joshua was led to give voice to those remarkable words, "By this man I shall be immortalised," when McArdell's plates were laid before him. Nearly forty of Reynolds's portraits were engraved by McArdell, and many are now amongst the most sought after prints of the mezzotint collector.

Many other painters' canvases were made the subject of McArdell's scraper, amongst them being Cotes, Gainsborough, Liotard, Ramsay, Mercier, and Hudson, Reynolds's master. Of this latter master's portraits he engraved twenty-five.

Various of the old masters also appealed to McArdell, and he engraved plates after Van Dyck, Rubens, Rembrandt, and Lely.

Had McArdell lived his allotted span, he would undoubtedly have taken the premier position both as to extent and quality of his work, but he died at the early age of thirty-seven, when at the very zenith of his career, having engraved about two hundred plates.

In 1886 McArdell was honoured with an exhibition of his work at the Burlington Fine Arts Club, and the catalogue then issued is invaluable to any student of this engraver's work, as over 220 of his plates are catalogued, each description being carefully annotated.

Amongst the portraits after Reynolds that McArdell engraved, one of the most charming is that of Lady Anne Dawson, the daughter of the Earl of Pomfret, in the character of Diana. Another is that of Hannah Horneck, known as "The Plymouth Beauty," and sister of "The Jessamy Bride," whilst equally charming is the portrait of Mrs. Bonfoy. Other Reynolds prints which are especially notable are those of Lady Elizabeth Montagu, Lady Chambers (wife of the celebrated architect), Miss Anne Day (afterwards Lady Fenhoulet), and Mary Countess Waldegrave, mother of the three Ladies Waldegrave, who make the subject of one of Valentine Green's most famous mezzotints.

Perhaps the best male portrait that McArdell executed after Reynolds is that of John Earl of Rothes, Commander-in-Chief of the Forces in Ireland.

Of the twenty-five portraits that McArdell engraved after Hudson, undoubtedly the best was that of Mary Duchess of Ancaster, one of the beauties of the day, and Mistress of the Robes to Princess Charlotte, afterwards Queen of George III.

When the plates after the Old Masters are considered we find a remarkable array after the work of Van Dyck, Rubens, Rembrandt, and Lely. Of those after the first-named, the Buckingham plate already mentioned is without doubt the best, but almost as fine are his plates of Lords John and Bernard Stuart, and Rachel Countess of Southampton, both after canvases by Van Dyck. This beautiful woman, wife of the fourth Earl, was said to have been mad, but, as Grainger says, "she certainly must have been very handsome."

McArdell's chief work after Rubens is the portrait of the artist with his wife and child: his chief Rembrandt plate is a Dutch interior: whilst his most notable Lely plate is that of the famous Lady Grammont, one of the most distinguished beauties of the Court of Charles II., where she was styled La Belle Hamilton. The portrait from which McArdell worked is one of fourteen painted by Lely at Windsor Castle called "The Windsor Beauties."

In the Burlington Fine Arts Club's exhibition, over one hundred and fifty different portraits were placed on exhibition, making a truly wonderful array.

The prints reproduced are in the possession of Mr. F. B. Daniell.

GIRL ASLEEP
BY JAMES McARDELL AFTER MERCIER

LADY TAKING TEA
BY JAMES McARDELL AFTER MERCIER

List of the Principal Engravings sold by Auction, 1901–1907.

Title.	Artist.	Date.	Remarks.	Price. £ s. d.
Anne[illegible], Mary, Duchess of	Hudson	1906	m. p. b. l. fine	450 0 0
Anne[illegible], Mary, Duchess of	Hudson	1906	m. p. b. l. fine	210 0 0
Anne[illegible], Mary, Duchess of	Hudson	1907	m.	25 4 0
Anson, Lord George	Reynolds	1905	m.	2 10 0
Astley, Mrs.	Astley	1907	m.	14 10 0
Bastard, Mrs.	Reynolds	1907	m. before the artist's name was erased	11 10 0
Bonfoy, Mrs.	Reynolds	1906	m.	2 10 0
Bonfoy, Mrs.	Reynolds	1904	m. 1st st.	73 10 0
Bonfoy, Mrs.	Reynolds	1903	m. 1st st.	117 12 0
Boscawen, Admiral	Reynolds	1905	m. 1st st.	6 10 0
Bouverie, Master	Reynolds	1903	m. p. b. l.	24 3 0
Boyd, Lady	Ramsay	1906	m.	2 12 0
Buckingham, George, Duke of, and his Brother	Vandyck	1907	m. p. b. l. cut	90 0 0
Buckingham, George, Duke of, and his Brother	Vandyck	1905	m. 1st st., b. l.	157 10 0
Campbell, Lady Mary	Ramsay	1903	m.	23 2 0
Cathcart, Lady, and Son	Reynolds	1906	m. p. b. l.	7 15 0
Chambers, Lady	Reynolds	1906	m.	3 10 0
Chambers, Lady	Reynolds	1902	m. proof	9 9 0
Clive, Lord Robert	Gainsborough	1905	m.	7 15 0
Coke, Lady Mary	Ramsay	1903	m. e. p.	73 10 0
Coventry, Maria, Countess of	Cotes	1905	m. 2nd st.	10 5 0
Coventry, Maria, Countess of	Cotes	1907	m. undescribed 1st st., dated 1753	45 3 0
Cunne Shote and Hendrick, Indian Chiefs	Parsons	1907	pair, 1st m., 2nd st., 2nd line eng.	5 0 0
Dawson, Lady Anne, as "Diana"	Reynolds	1907	m. proof before the inscription, artist's name etched	129 0 0
Day, Anne, *see* Fenhoulet	—	—	—	—
Dobbs, Governor	Hoare	1905	m. p. b. l.	50 0 0
Ebberton, Lucy	Knapton	1905	m. 1st st.	12 10 0
Fenhoulet, Lady (Anne Day)	Reynolds	1896	m. p	12 12 0
Fenhoulet, Lady (Anne Day)	Reynolds	1903	m. p. b. l.	50 8 0
Fitzwilliam, Lady Charlotte	Reynolds	1906	m.	5 0 0
Fortescue, Lady Anne	Reynolds	1907	m. engraver's touched proof	17 15 0
Franklin, Benjamin	Wilson	1905	m.	11 5 0
Garrick, David	Pond	1905	m. pair	3 15 0
Garrick, David	Liotard			
Grammont, Lady F.	Lely	1906	m. 1st st.	77 14 0
Grammont, Lady E.	Lely	1902	m. 1st st., b. l.	57 15 0
Greville, Miss, and Brother	Reynolds	1905	m. p. b. l.	11 10 0
Halkett, Sir Peter	Ramsay	1905	m.	7 5 0
Hamilton, Duchess of	Cotes	1896	m. proof	3 0 0
Horneck, Mrs.	Reynolds	1906	m. 2nd st.	5 5 0
Horneck, Mrs.	Reynolds	1906	m. p. b. l.	15 15 0
Lady with a Lamb	Lely	1906	m.	2 0 0
Lennox, Lady	Ramsay	1906	m. p. b. l.	24 0 0
Lincoln, Countess of	Hoare	1896	m. 1st st.	6 15 0
Lockhart, John	Reynolds	1907	m. before Laurie's address	11 10 0
Macdonald, Flora	Ramsay	1907	m.	5 5 0
Man Cutting a Pen	Rembrandt	1906	m. p. b. l.	26 0 0
Mathematician, The	Rembrandt	1904	m. p. b. l.	23 2 0
Middleton, Lady	Lely	1906	m.	6 6 0
Monckton, Hon. Robert	Hudson	1806	m.	2 10 0
Monckton, Maj.-General	Ramsay	1905	m. 2nd st.	6 10 0
Montagu, Lady Elizabeth	Reynolds	1907	m. p. b. l. with artist's names etched	52 0 0
Netto, David	Esteven	1905	m.	9 15 0
Old Lady Reading	Rembrandt	1906	m. p. b. l.	6 15 0
Rembrandt's Mother	Rembrandt	1906	m.	4 4 0
Richardson, Samuel	Highmore	1907	m.	3 5 0
Richardson, Samuel	Ramsay	1905	m.	6 10 0
Rubens's Second Wife	Rubens	1907	m.	2 10 0
Sackville, Lord George	Reynolds	1896	m. proof	1 5 0
Shirley, William	Hudson	1905	m. undescribed st.	10 5 0
Stuart, Lords J. and B.	Vandyck	1907	m. apparently proof, cut	50 0 0
Stuart, Lords J. and B.	Vandyck	1905	m. 1st st., p. b. l.	120 15 0
Swift, Dean	Ramsay	1905	m. undescribed st.	18 5 0
Turner, Sir E.	Gainsborough	1905	m. 1st st.	4 18 0
Waldegrave, Maria, Countess	Reynolds	1907	m. p. artist's names only	11 10 0
Woffington, Mrs.	Pond	1906	m.	2 0 0
Woffington, Mrs.	Pond	1896	m.	8 8 0

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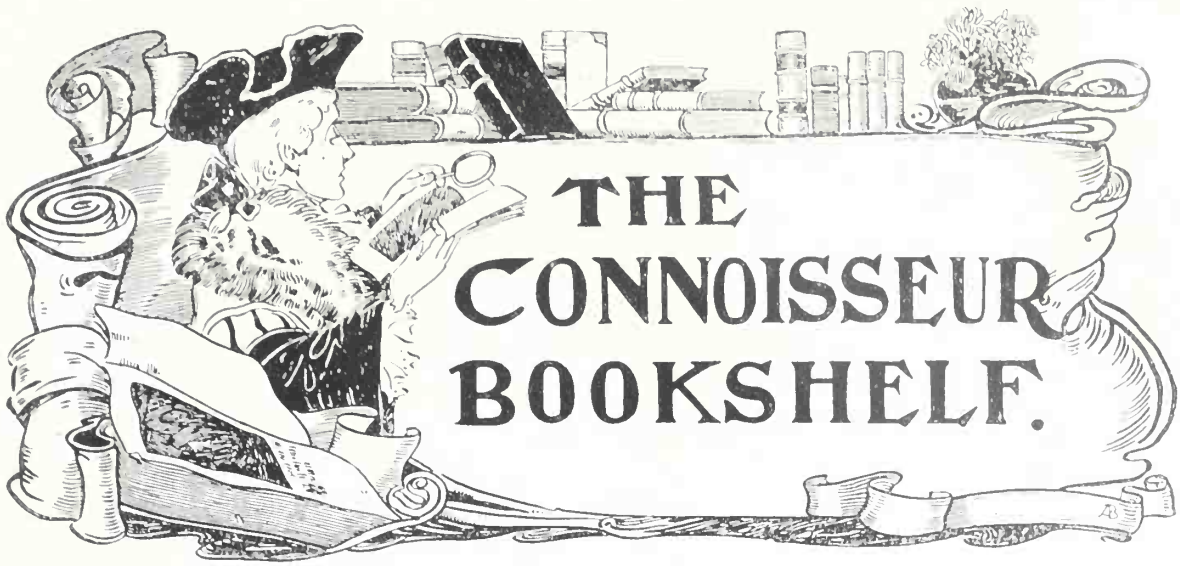
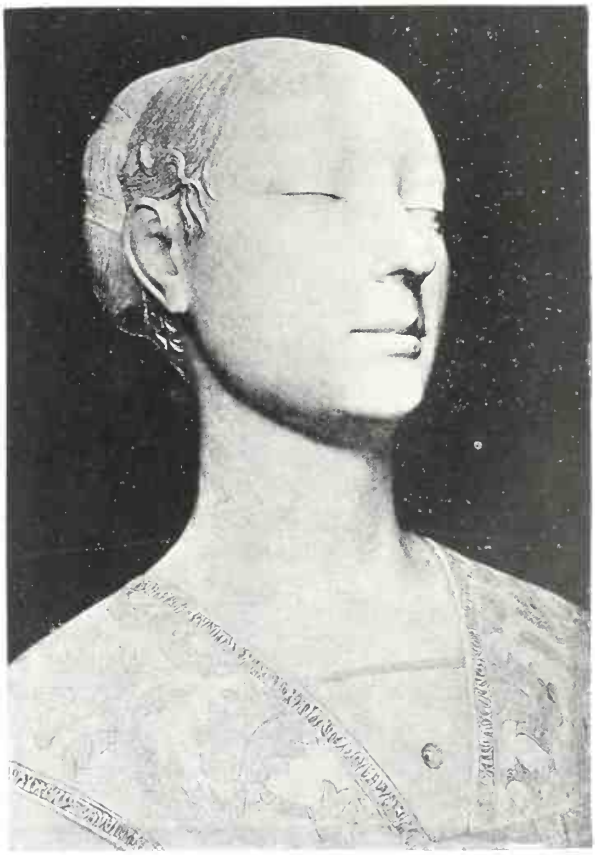


Francesco Laurana *

THE resuscitation of the great quattrocentist sculptor, Francesco Laurana, from the oblivion into which his very name had sunk for centuries, affords one of the most interesting instances of the efficiency of modern methods of scientific art criticism; and Herr Wilhelm Rolfs's exhaustive monograph in two bulky and fully illustrated quarto volumes stands as a monument of patient research which, in its main features at least, will no doubt be definitely accepted as authoritative, even if future investigation should throw new light on some of the minor issues, or add to the already formidable list of works by Laurana now presented to us by the author.

Vasari does not even mention Laurana's name, and there is no history of art that goes beyond a few insignificant and, moreover, erroneous lines on the subject. He is first mentioned as medallist by D. Köhler in 1734. It was Dr. Bode in Germany, and M. Courajod in France, who in 1883 first detected the link of common authorship which connects a certain number of busts and masks at the Louvre, the Berlin and Vienna Museums, and in various continental private collections. They all show the same gentle inclination of the head, the same half-closed eyes and firmly closed mouth, besides the very smooth finish of the modelling of the flesh and the sketchy treatment of drapery, hair, and head-dress. The majority of these busts, and nearly all the marble masks, appear to represent the same person who, from an inscription on the marble bust belonging to M. Gustave Dreyfus, in Paris, can be identified as Beatrice of Aragon, daughter of King Ferdinand of Naples. Whilst M. Courajod contented himself with establishing the common authorship of these busts, Dr. Bode went a step further and used the evidence of the localities where these portraits were found—

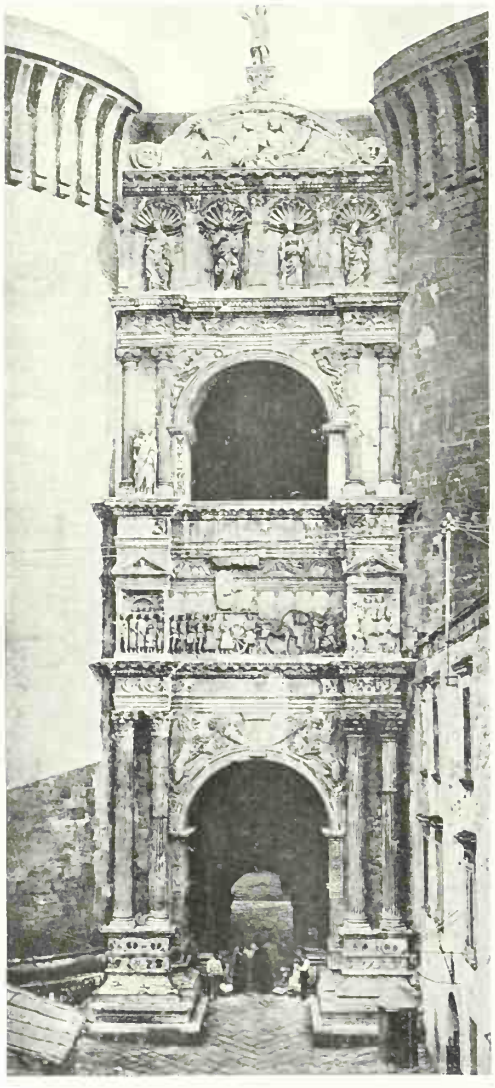


MARBLE BUST OF BEATRICE OF ARAGON
BY F. LAURANA BERLIN MUSEUM

* *Franz Laurana*, by Wilhelm Rolfs. (Richard Bong, Berlin. 36 M.)

Urbino, Naples, Sicily, and Southern France—to fix upon a master whose movements and employments would tally with the dates of the heads and with these localities.

The only master of importance who fitted into the frame thus constructed was the Dalmatian Francesco Laurana, who at the beginning of the second half of the fifteenth century worked on Alfonso's triumphal arch in Naples, did some important sculptural work in Sicily between 1468 and 1471, was in Naples again in 1474, and at Marseilles from 1476 to 1483. These are the principal dates given by Dr. Bode. Mr. Rolfs fixes the probable date of Laurana's birth as 1423-24. He was probably a native of Lo Vrana, a village near Zara in Dalmatia, from which the master may have derived the name by which he is now known. At the age of fourteen he was apprenticed to a Zara goldsmith, and in 1444 or 1445 he journeyed to Italy and entered Brunelleschi's bottega. Three years later we find him, together with Dominic Gagini, in Genoa working on the St. John Chapel in the cathedral. It was presumably Andrea Pazzi, Florentine envoy to René of Anjou (nominally King of Naples), who introduced or recommended Laurana to René. The Dalmatine sculptor was evidently no more troubled by political conscience than, three centuries later, the Spaniard Goya. Having first worked for René, he then entered the service of his patron's enemy Alfonso of Aragon, then returned to René's court, and finally worked for Alfonso's successor Ferdinand.



TRIUMPHAL ARCH AT NAPLES BY F. LAURANA

This is, briefly, the course of Laurana's life. His works, so far as they have been traced and illustrated by Mr. Rolfs, constitute a formidable list. To him is due the architectural design of the Chapel of St. John in Genoa, the sculptured decoration being due to Gagini and his pupils. The great triumphal arch in Naples, to which the author devotes some 200 pages, is fairly conclusively proved to be wrought by a group of artists from designs by, and perhaps under the direction of, Laurana. It is in his summing up of this chapter that Mr. Rolfs proves the soundness of his judgement, which enables him to see the weaknesses as well as the strength of his hero: "We believe to have proved that there are neither internal nor external reasons to disprove Summonte's assertion, that the triumphal arch is *fatto per mano di maestro Francesco Schiavone* (Laurana): and we agree with his careful judgement which sees in this work neither more nor less than an *opera per quei tempi non mala*—not a first-rate work of art of the importance of his great master Brunelleschi, who created works which served as examples for centuries of development; but the lovingly thought-out work of a master endowed with rich invention, in whom, unfortunately, the sense of the beautiful forms of the antique was not combined either with that self-discipline, or with that want of consideration for others, which are the qualities of a great master, and which are needed to weld the works of his fellow-workers into a clear and homogeneous whole. For this he lacked greatness and strength: his reticent, almost anxious individuality is gifted in another direction: and from the faults of this huge and over-decorated erection at Naples, we recognise that we must not expect his best in the sphere of architecture, where he works as head of a group of artists, but when he works alone, on smaller tasks, where the subtlety of his taste can be seen in its quietness and unobtrusiveness.

The list of Laurana's works next takes us to his medals for Tribouiet, Jeanne de Laval, Charles of

Anjou, King René and Jeanne, John of Lorraine, Louis XI. of France, Giovanni Cossa, and Frederic de Vaudermont. Then the author endeavours to establish, in his typically German, thorough method, the master's formidable share in certain works in Sicily — at Palermo, Sciacca, Messina, Taormina, Syracuse, Trapani, Noto, etc.—architectural as well as sculptural, and among the latter notably his statues of the Virgin Mary. Then follow his busts of Beatrice of Aragon in the galleries of Berlin, Vienna, Palermo, the Louvre, and the Bardini, André, and Dreyfus collections; the double arch of St. Lazare at Marseilles; the Beatrice masks at Aix, Berlin, Bourges, Chambery, Le Pay-au-Velay, and Villeneuve; the crude relief of Christ bearing the cross at St. Didier, Avignon; the head of the Infant Saviour at Avignon Museum, and a few other works attributed with more or less show of reason to the Dalmatine master.

JOHN VAN EYCK (?) FROM "THE FOUNTAIN OF LIVING WATER," MADRID (FROM "HUBERT AND JOHN VAN EYCK" JOHN LANE)

Mr. Rolfs's book may truly be described as a monumental work of intelligent *stilkritik*. It is regrettable that the author's mania for Germanising all generally accepted foreign words will increase the difficulty experienced by the English reader who may have some difficulty in detecting the familiar "Renaissance" under its German disguise of "Auflebung," or in construing the meaning of such absurd words as "Laibungsflachbild," etc. Even more confusing is the phonetic spelling and translating of foreign names: *Verrockio* stands for *Verrocchio*, *Schacka* for *Sciacca*, *St. Juliansberg* for *Monte S. Giuliano*, and so forth. His avowed intention thus to force the foreigner to acquire a thorough knowledge of the German language savours of arrogance, and is as tactless as his attack on Dr. Burger for having ventured to forestall him with a publication on Francesco Laurana (Strassburg, 1907).

The Van Eycks *

At last the long promised and eagerly-expected volume, in which Mr. Weale was to have embodied the results of fifty years' study and research about the life and work of the Brothers Van Eyck, the founders of the Flemish School of Painting, has seen the light, and the name of the learned author is sufficient guarantee for its reliability and scholarly competence, yet we must confess to being more than a little disappointed at the extreme caution with which Mr. Weale evades all debateable points and leaves everything that is nebulous or questionable to the judgement of his readers. Those who have followed the controversy between Mr. Weale and Mr. Marks would no doubt look forward to a definite settlement in this book, but the debated points are scarcely referred to, though Mr. Weale's dismissal of the Chatsworth "Enthronement of Thomas à Becket" (so-called) from the list of Jan Van Eyck's works would suggest his yielding, since one of his strongest arguments was based on the date of this picture.

But, quite apart from all this, it is surprising to find that Mr. Weale, in a monograph of some 200 pages (not counting the interleaved plates, which illustrate not only all the pictures by or ascribed to the Van Eycks, but other subjects that have a bearing

* *Hubert and John Van Eyck: their Life and Work*, by W. H. James Weale. (John Lane, 1908. 5 gns. net.)

on the questions under discussion) has scarcely endeavoured to differentiate between the two brothers; to assign to each of them his share in the total of the work they have left to the world; or even to sketch out in bold lines the characteristics of their art—the architectonic, sculpturesque character of Hubert's style, and the minute realism, the love of detail, the rather flat pictorial treatment of Jan's—the spirituality and dignity of the former, and the rather prosaic, but always sincere, realism of the latter. Nor does Mr. Weale trace the descent of the two brothers from the art that has gone before them, or the influence which they exercised upon those that followed after them. The question of the invention of oil painting is scarcely referred to. Indeed, too much of Mr. Weale's book is of a negative character—he sends Margaret, the sister of the Van Eycks, into the land of fable, and refuses to recognise the brothers themselves in the two just judges of the Ghent altarpiece, who are traditionally known as portraits of Jan and Hubert.

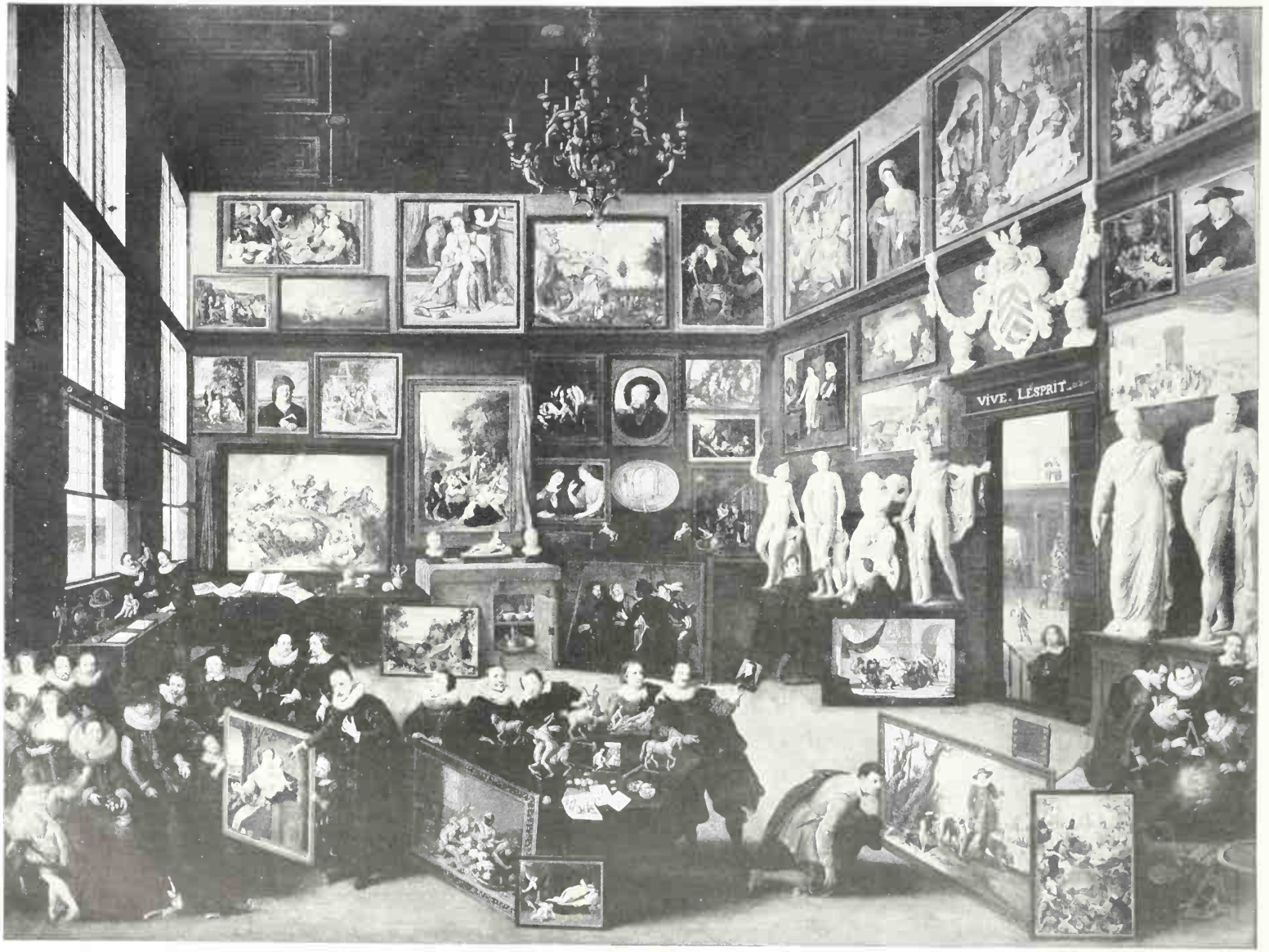
HUBERT AND JOHN VAN EYCK (?)
FROM "THE FOUNTAIN OF LIVING WATER"
(FROM "HUBERT AND JOHN VAN EYCK" JOHN LANE)

It is not difficult to understand the reason which underlies Mr. Weale's method. A book like his is intended to serve as a reference work for all time, and the author can scarcely be blamed for eliminating all theories and conjectures which may be disproved by future discoveries. Thus Mr. Weale has compiled an astounding bibliography of nearly sixty pages, a catalogue of all that has been written about the Van Eycks from the fifteenth century to the present day, a list of all documents that have helped him to construct the lives of the two masters. These lists are followed by precise descriptions, first of the authentic, then of the attributed works which stand to the credit of the two masters, and to each description is added a list of expert opinions on the work in question; indeed, of every opinion save the author's, who again leaves the reader to decide for himself which is Jan's, which Hubert's picture, or which is merely a copy or school picture. It is amazing to find in these quotations to what extraordinary extent the "wise men" are at variance, not only as regards attributions, but also in all that concerns æsthetic discernment. The perusal of these contradictory remarks—pages upon pages of them—is apt to leave the reader in a state of confusion and bewilderment, and Mr. Weale is content to leave him with all his doubts concerning the value of criticism.

The accuracy of Mr. Weale's descriptions and statements of facts is vouched for by his reputation as an erudite and conscientious scholar; and he would be bold indeed who would try to correct a student of such enviable reputation. Yet it is difficult to understand how Mr. Weale could have been led to state that "the helmets and upper part of the armour worn by Saint Michael and Saint George, apparently copied from the same suit, are pseudo-classic, and much resemble the suit made for Charles V. by Bartholomew Campi—(Mr. Weale *will* insist on anglicising foreign names)—in 1546." Surely this statement is made from memory, and the author's memory was at fault. Another obvious error occurs in the description of the "Head of a Man" (Berlin, Royal Gallery, 523c). The illustration certainly shows no trace of the "brown beard" mentioned in the description.

Beside Mr. Weale's monument of erudition and original research, the little shilling book on the same subject, which is the latest addition to Messrs. Bell's Miniature Series of Painters,* naturally cuts a poor

* *The Brothers Van Eyck*, by P. G. Konody. 1s. net. (G. Bell & Sons, 1907.)



THE ARCHDUKES ALBERT AND ISABELLA VISITING THE GALLERY OF C. VAN DER GEEST, ANTWERP, 1615 BY W. VAN HAECHT
IN THE COLLECTION OF LORD HUNTINGFIELD (FROM "HUBERT AND JOHN VAN EYCK" JOHN LANE)
THE PAINTING IMMEDIATELY ABOVE THE TWO LAST MARBLE-FIGURES IS A LOST PICTURE BY VAN EYCK

BURLINGAME PUBLIC LIB.

figure. If it is to be given a modest place in the shade of Mr. Weale's imposing tome, it is just because it mainly deals with the very questions which Mr. Weale has ruled out from his scheme. It gives a brief sketch of the times of the Brothers Van Eyck, followed by their biographies, which on the whole are fairly up to date, though the author had obviously no access to the valuable documents on which Mr. Weale has based his conclusions; and an attempt is made by Mr. Konody to place Hubert and Jan in the general history of art—to treat them not as isolated phenomena, but in their relation to the art of their country. His list of works by the Van Eycks is complete in its enumeration of pictures which are generally accepted as authentic, though he has omitted a few of the doubtful attributions.

The Renaissance in Venice*

Two further volumes have been added to Mr. Horatio F. Brown's translation of Pompeo Molmenti's great history of Venice—its individual growth from the earliest beginnings to the fall of the Republic; and like the first part of this work, the second part fails to justify its existence in its professed English guise. Molmenti is a historian who has spared no trouble in collecting his facts and evidence from contemporary documents, manuscripts, and printed books, and it is unavoidable in a work of this kind that more than half of it is made up of quotations from reliable authorities. Thus in the original edition Molmenti's easily intelligible modern Italian is profusely interspersed with extracts in antiquated Venetian and other Italian dialects. To anyone conversant with these antiquated forms, Molmenti's language would not offer the slightest difficulty. Yet Mr. Brown has thought fit to translate that which scarcely needs translation, and to let his reader struggle with the intricacies of obsolete forms and dialectic colloquialisms. Nothing could be more irritating and exasperating to the reader not conversant with Italian than the perpetual occurrence of passages, of which the following is a typical example:

"But in 1562 the Senate prohibited *li felzi da barca di seda et di panno*, and all gilded, painted, or carved ornament; and in 1584 the Provveditori alle Pompe decreed that *niun barcarol ardischa zogar* profusely ornamented gondolas under pain of *pregion, gallea et altro*. These boats *impegolate et di belle forme vogate da neri saraceni o vero altri famegi*, cost about fifteen ducats, that is, more than a horse." The pedantry which makes the translator adopt the unfamiliar spelling of Zorzon for Giorgione is not carried into the index; but, unfortunately, the master is not even registered under the name of Giorgione—the reference is under "Castelfranco"! The translator does not seem to be aware that *Monaco* is Italian for Munich, and so credits the gambling resort on the Riviera with having launched Wolfflin's "Die Klassische Kunst."

However, the serious student of the art and history of Venice will find ample material to absorb his interest in Molmenti's pages, and will gather much valuable new information from the chapters on "Architecture, Sculpture, and Painting," and "The Private Life of Venetian Artists." Take, for instance, Giorgione (or "Zorzi da Castelfranco," as he is here called), around whose life has gathered "a mass of anecdote and episode entirely lacking foundation in truth." His name never was Barbarelli, nor did he ever live in the house of the Barbarelli family at Castelfranco, though it is true that he was buried in their family tomb; but it was not unusual at his time to grant that favour to distant connections and friends. Vasari's account of Zorzi's death is as incorrect as the love story that connects the master with the beautiful "Cecilia."

Very interesting, again, is this account of Lorenzo Lotto's life: "He was not born, as some believed, at Treviso or at Bergamo, but in Venice, about the year 1480. *Homo poco avventurato*, as his friend Giovanni dal Coro says of him. His spirit, ever aiming at the purer joys of noble ideals, was forced to struggle for the bare necessities of a life passed in bitter poverty. The master who, in the triptych at Recanati, touched a height of sublime and lofty feeling ungrasped by any other artist, has kept a pathetically careful account of all that he gained by his art. In order to earn his daily bread he was obliged to paint comb-cases, and thought himself lucky if his pictures were paid for in wine, cheese, ham, and flour; for he experienced the humiliation of having his paintings returned on his hands occasionally, as happened in the case of his portrait of Giovan Maria Pizone, protonotary in Ancona. To make anything by it, the master was forced to turn the protonotary into St. Bartholomew, and to sell it to Bartolomeo Carpan, a jeweller of Treviso, settled in Venice, who paid him by a small gold ring set with a diamond and a tiny ruby, which he employed to make a present to Lauretta, daughter of his nephew, Mario d'Armano, in whose house Lorenzo lived for two years. This hospitality he repaid by putting in his nephew's cellars the oil, vinegar, hams and cheeses which his paintings brought him, and by giving little Lauretta orange satin slippers and yellow socks. . . ." He died on September 1st, 1556.

* *Venice: the Golden Age*. 2 vols., 21s. net. (John Murray, 1907.)

The two volumes contain much valuable information about public and private life in Renaissance Venice—the stage, fashions and costumes, palaces and villas, education, sanitary conditions, science, law, and the corruption of manners in the sixteenth century.

Carpaccio*

THE prolific author of the *History of Venice*, who is, so far as the actual writing is concerned, the chief partner in the collaboration that has resulted in the publication of the sumptuous and exhaustive monograph on Vittore Carpaccio, the painter *par excellence* of the *Scuole* of Venice, has in this instance found an excellent and not too literal translator in the person of Mr. R. H. Hobart Cust, who is already well known to the English student by his scholarly monograph on the Sienese master, Giovanni Antonio Bazzi, better known as Sodoma. Professor Molmenti, who more than twenty-five years ago commenced to be powerfully attracted by the fascinating art of the painter of the glorious St. Ursula series, found a kindred spirit, fired by the same enthusiasm, in the person of Dr. Gustav Ludwig, whom failing health had brought from London to Venice, and who threw himself heart and soul into the study of the earliest Venetian masters, and particularly of Vittore Carpaccio. Unfortunately Dr. Ludwig died in January, 1905, after having carefully revised the first half of the book now placed before the English reader, but his conscientious and laborious research during many years had resulted in the unearthing of invaluable documentary material which, together with his own "finds," enabled Professor Molmenti to bring the formidable undertaking to a successful conclusion. In his generous appreciation of his friend's share in the work, Professor Molmenti tells us how "for three nights I watched beside his bed in company with the Archpriest of San Marco, Monsignor Ferdinando Apollonio, who piously tendered spiritual comfort to the sufferer. Amid the affliction of his drawn-out agony, whilst I with difficulty restrained my tears, I heard my poor friend murmur softly many times one single word—'Carpaccio.' Was it a brief return of the soul from its wanderings to things most dear that it would never see again? or perhaps the desire to express, as if by testament, that he wished me to

THE ARRIVAL OF ST. URSULA BY CARPACCIO ACCADEMIA, VENICE
(FROM "ARTISTS OF THE ITALIAN RENAISSANCE" CHATTO AND WINDUS)

* *The Life and Works of Vittorio Carpaccio*, by Pompeo Molmenti and the late Gustav Ludwig. £2 12s. 6d. net. (John Murray, 1907.)

continue the work already commenced?" If so, Professor Molmenti has obeyed the dying man's wish in a manner which does honour both to him and to his friend.

What the joint authors have achieved in this handsome and fully illustrated volume is the definite establishing of the artistic personality of Vittore Carpaccio, the great pictorial chronicler of the life and customs of Venice in her days of wealth and greatness. It has hitherto been generally believed—and the most learned modern students herein agreed with Vasari's statement to this effect—that the art of Carpaccio was the product of the teaching of Gentile Bellini, whilst some critics mention the Vivarini as his masters. The one point on which they all seem fairly unanimous is that he was the master of Lazzaro Bastiani. It is now shown by Ludwig and Molmenti that Bastiani, far from being Carpaccio's pupil, was his precursor and master, and that he, with his pupils Carpaccio, Benedetto Diana, and Giovanni Mansueti, belong to an obscure side-current of Venetian art entirely independent of the two great schools of the Bellini and the Vivarini, and derived from such Byzantine masters as Jacobello del Fiore and Michele Giambono. The reconstruction of Bastiani's personality and influence forms one of the most fascinating chapters of the book, but the English translation might easily have corrected one little mistake—the statement that Bastiani's picture in the National Gallery, which at one time bore the forged signature of Carpaccio, is still officially ascribed to this master. It was re-labelled "Bastiani" some considerable time ago—indeed, before the publication of the Italian edition of the book under discussion.

As regards Carpaccio himself, whose chief work was the decoration of the interiors of the Scuole, a kind of religious and charitable confraternities, the fascination of his work lies in the sincerity and naive simplicity of statement which he retained even at a time when the genius of Giorgione and Titian had led Venetian painting into a new channel. Among all the painters of this period none expressed the outward manifestation of the Venetian spirit with greater clearness and breadth than Vittorio Carpaccio.

In his St. Ursula series, as in most of his other paintings, he sets before our eyes the whole life of Venice at the end of the fifteenth and beginning of the sixteenth centuries—the public life with its pomp and splendour and pageantry, and the home life in all its intimacy and cultured refinement. But when the modern vision had dawned upon the art of Venice, Carpaccio alone remained a primitive, and therein lies the undying charm of his sincere art.

Leaders of the Renaissance *

This is a companion volume to the same compiler's *Stories of the Italian Artists from Vasari*—a book, therefore, which is intended to appeal to the general reader rather than to the student. A mere glance at the illustrations will confirm this impression, since the majority of the colour plates appear to be reproduced from the old Arundel prints, and not from the original paintings. This obvious intention, and Mr. Seeley's frank explanation of his method, expressed in the preface, disarm criticism. For Mr. Seeley disclaims in a way all personal responsibility. He has not only compiled his facts and data from the writings of Vasari, Ridolfi, Lanzi, Malvasia, and others, so far as the artist's lives are concerned, and from Sanuto, Sabellicus, Villani, Machiavelli, Varchi, Nardi, and Morosini, as regards the accounts of contemporary history, but he has actually allowed these Italian writers to tell their stories, his own work consisting merely of selecting, combining, translating, and abridging the material, and presenting it in one continuous flow of language. The idea of treating the various phases and personalities of Renaissance art in connection with the historical events of the period is an excellent one, and will appeal especially to those who would consider the bare "lives" of the artists dull reading. Books of this sort are of inestimable value for spreading a wider interest in art among the general public. Both printing and binding leave nothing to be desired.

Women of Florence †

The brush of Ghirlandajo, Verrocchio, Botticelli, Pollajuolo, and other masters of the Renaissance, has invested the women of Florence with a power of fascination which finds no counterpart in the history of art. The graceful figures, dainty profiles and slender necks set down by these masters with loving precision of outline and with decorative sumptuousness of colour immortalise a type of womanhood evocative of charming flights of fancy; and he must indeed be of a prosaic turn of mind who can pass by these portraits in the museums of Europe without having his imagination stirred and picturing in his mind the glories of Florence in the days of the Renaissance, when jousts were held in the public squares in honour of these dainty dames, whose portraits figured on the banners of the youthful knights; when Lorenzo the Magnificent and Poliziano sang the praise of the fair;

* *Artists of the Italian Renaissance*, translated from the Chroniclers and arranged by E. L. Seeley. (Chatto & Windus, 1907.)

† *Women of Florence*, by Isidoro del Lungo. (Chatto & Windus, 1907.)

or further back, when Dante raised his Beatrice into a mystic realm of poetry, or when Petrarch wrote his immortal sonnets in praise of his Laura.

In *Women of Florence*, Prof. del Lungo attempts to describe the daily life of his heroines from the rise of the Commune to the end of the Cinquecento. He is an idealist to whom woman is almost a sacred being, and who therefore closes his eyes to the less pleasing aspects of life at a time which, notwithstanding a high culture and a rare flourishing of the arts, must have been coarse and brutal in many respects. We suspect that the letters and documents which have helped the author in his task of filling an unwritten page of history, must have contained many an item that would have struck a harsh note in this idealised picture of Florentine womanhood; and that the author has wilfully thrust such documents aside. Thus his picture is a work of selection and elimination, true to life in all that is actually expressed, but perhaps a little too bright and sunny for the searcher after complete and deep truth.

"The female figures," says Dr. G. Biagi in his preface, "which Del Lungo depicts in his pages, with few but bold strokes, and with true Tuscan sobriety of colour, have something of the character of antique art as it is preserved in the frescoes of the Old Masters. It would be a mistake to cast but a careless glance at the long array of women here brought forward, and not pause even to consider for what good purpose the author has mentioned them. Foremost in the list come the women glorified in poetry, women who have inspired men, from Beatrice Portinari to Vittoria Colonna; then come saints, from Piccarda Donati to Umiliana de' Cerchi and Caterina de' Ricci; then legendary heroines, from Dianora de' Bardi to Genevra degli Amieri. But besides these more or less well-known representatives of feminine ideals, there are others whose portraits from life are here drawn for the first time, and by no faltering hand. Here are Nella Donati, Eletta Canigiani, Petrarch's mother; Dora del Bene, wife of a Florentine governor in Valdinievole; Albiera degli Albizzi, Simonetta Cattaneo, Giovanna Tornabuoni, Antonia Pulci, Lucrezia Tornabuoni dei Medici," and so forth.

In these days of suffragist clamour, it is interesting to note the tone of gentle submission employed by women — even by the greatest of their time — in addressing their lords and masters, and this in spite of the spirit of chivalry that speaks through these men's actions and utterance. "Magnificent consort, greetings," writes Clarice Orsini to her betrothed, Lorenzo de' Medici, "I have received one letter from you, and did understand that which you wrote. That you do value my letter is pleasing unto me, as unto one who desireth ever to do that which contenteth you. Ye do say that ye have written little: I am content with what doth please you, holding myself ever in good hope. Madonna, my mother, sendeth you her blessing. May it please you to commend me unto your father and mine,

GIOVANNA TORNABUONI BY D. GHIRLANDAJO
S. MARIA NOVELLA, FLORENCE
(FROM "WOMEN OF FLORENCE" CHATTO AND WINDUS)

GHOST
MITSUME KOZO
GHOST

GHOST
KAZANE

OKIKU
CAT OF NABESHIMA AND ROKUROKUBI

BADGER GHOST
MIKOSHI NIUDO

(FROM "LEGEND IN JAPANESE ART" JOHN LANE)

unto your mother and mine, and unto all others whom ye shall think fit. Myself do I always commend unto you." Could anything be more naively humble or better illustrate the submission of woman to man?

"Max's" Latest *

Once again "Max" asserts with his new album of caricatures his immeasurable superiority over all all other living British caricaturists. Indeed, he seems to be the only one who understands the essence of successful caricature, and who combines wit, artistry, and the indispensable faculty of seizing from the sum-total of a person's features, forms, gestures, and mannerisms that salient feature or moment of action which is most characteristic of his personality. Thus in spite of their mirth-provoking absurdity, Max's drawings of "The Marquis de Soveral" in immaculately perfect attire, and with face round and beaming like the full moon, or "Mr. Haldane exercising a ministerial prerogative," or "M. Brasseur" —the ideal type of the dandy on the French stage, or "M. Coquelin," or indeed the majority of the half hundred subjects embodied in this volume, are in a way better portraiture than could ever be achieved by the camera, which has no power of selection or accentuation. To those who would deny Max's power of draughtsmanship, and who see weakness or inexperience in his assumed naiveté, we recommend careful examination of the little Paris street view dominated by "Mr. Claude Lowther," or the caricatures of "Sem" and of "Lord Tweedmouth," which vie for technical mastery with the work of the most famous graphic humourists of France.

The Folklore of the Far East †

The collector of Japanese objects of art will appreciate to the full the labours of Mr. Henri L. Joly, which are represented by his exhaustive work *Legend in Japanese Art*, in which are described the historical episodes, legendary characters, folklore, myths, and religious symbolism illustrated in the art of old Japan.

The inability to understand the meaning of the various scenes, personages, and incidents depicted on so many Japanese art objects has up to now dissuaded many would-be collectors from giving their attention to the fascinating tsuba, netsukés, and inro executed by the subtle Japanese craftsman.

Japanese art as a whole has been treated by many writers, whilst the legendary side has also been dealt with by more than one writer, but never before has this particular phase been so exclusively treated as in the present volume.

Some idea of the magnitude of Mr. Joly's task can be gathered from the fact that in the text, which extends to nearly 500 pages, considerably over 1,000 subjects are treated, some of which extend to several pages, whilst over 500 original photographs and sixteen full-page plates in colour increase the interest and value of the work.

The original collectors of Japanese art objects looked upon Japanese works of art more as curios, interesting chiefly from their quaintness and perfection of workmanship. The great changes which followed the restoration of Meijii, and which led the Japanese to dispose of their arms, armour, and smaller objects of attire, were the beginning of the European interest in Japanese art. Pieces of a later date, being more showily decorative and of a more involved design, were at first more eagerly purchased by the English and American curio collector, and the older pieces, though far truer to the simple Japanese taste, were to a great extent neglected. Now, however, the real beauty of these older pieces has become to be appreciated, and they are collected more from the point of view of archæology than mere prettiness. It is in these older pieces that the fertility of the artist of old Japan, in drawing upon the vast storehouses of the East, is most marked, and it is to the collectors of such pieces that this work will prove of such inestimable use.

We reproduce a page of objects illustrative of Bakemono, the generic name for Ghostly Goblins, which will indicate to a certain extent how thoroughly Mr. Joly has performed his task. Over two pages are devoted to the consideration of Bakemono, whilst references are also to be found under ten other headings in the book.

An invaluable feature is the bibliography, which extends to sixteen pages, and includes works on history, biography, religions, customs, and all other subjects connected with Japanese art.

The Builders of Florence *

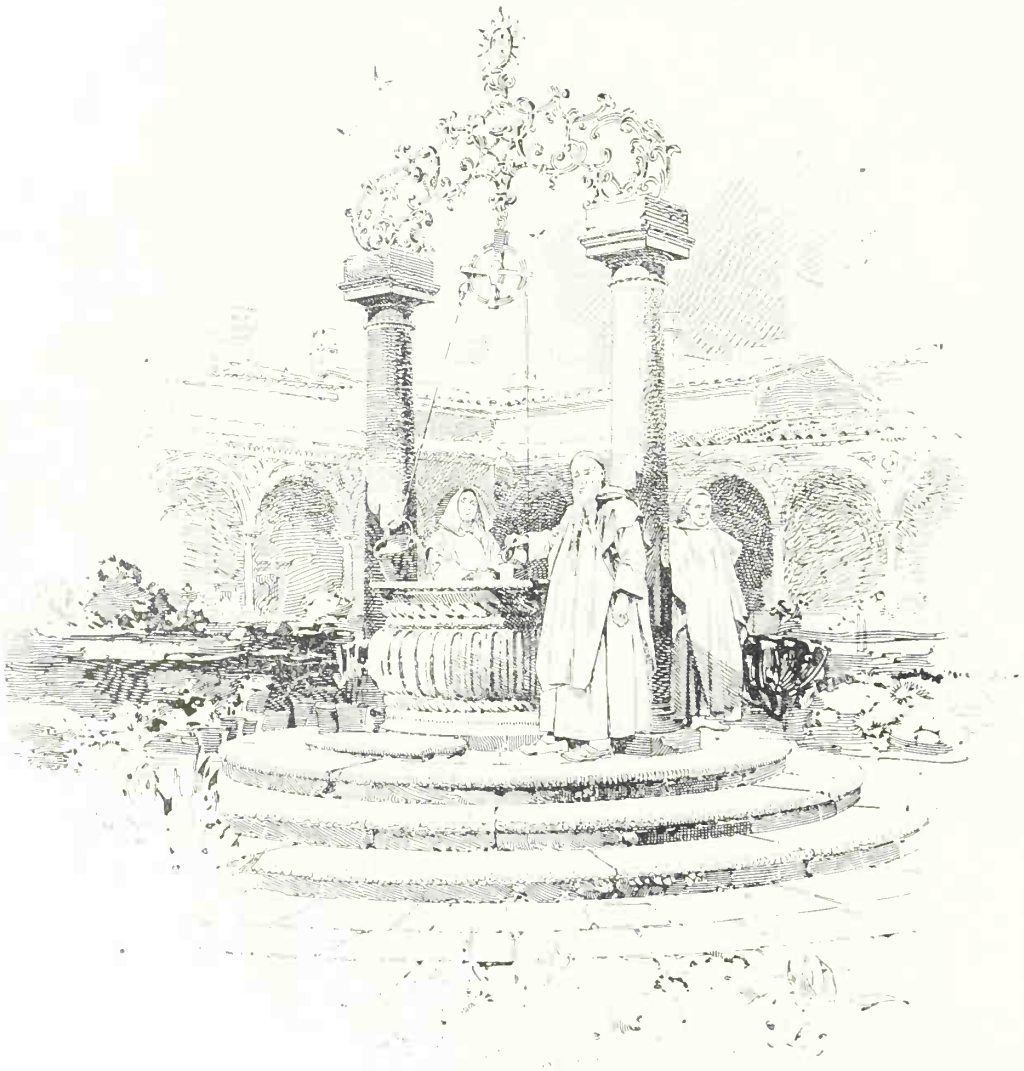
Only twelve buildings are dealt with in this handsome volume, neither are they, from the purely architectural standpoint, the twelve most important. Mr. Wood Brown, however, explains the reason for his selection in his preface, and the validity of his excuse is proved by the pages that follow, containing, as they do, a fascinating study of Florentine architecture treated not merely from the architect's standpoint,

* *A Book of Caricatures*, by Max Beerbohm. (Methuen & Co., 1907. 21s. net.)

† *Legend in Japanese Art*, by H. L. Joly. (John Lane, 1908. 4 gns.)

* *The Builders of Florence*, by J. Wood Brown, M.A., with illustrations by Herbert Railton. (Methuen & Co. 18s. net.)

but in relation to the whole organic life of the Italian city during the Middle Ages. The buildings are arranged in historic rather than architectural order, and since to the discussion of each is appended the story of its historic associations, a



Well in Cloister, Certosa.

(FROM "THE BUILDERS OF FLORENCE" METHUEN AND CO.)

certain desultoriness is the result. Yet the parts are linked together by a governing motive. This is the steady development of the civic idea, first planted in Florence by the *Libertas*, alleged to have been granted by Charlemagne, finding its first powerful expression in the *primo popolo* constitution of 1250, and increasing in strength and in spite of many checks till it reached its maturity in the fifteenth century. Of the author's catholic understanding of his subject it is impossible to speak too highly; hardly a phase of the life of Florence, hardly a joint or bolt in the complicated machinery of her policy, but what he can illustrate by one or the other of the buildings selected for treatment. The origin of Florentine government he finds, of course, in the trade guilds. The city was commercial from the first. Long before its authentic history begins, a Greek colony had settled in its midst, bringing with it a connection with Eastern markets and—better still, as many will think—the germ of the classicism that was to spring to life in the Renaissance. Then, slowly, the larger civic government was evolved out of the guilds, the rulers of the latter obtaining, and, with brief intervals, holding, the reins of power. The Medicean and other tyrannies were unwelcome interludes, their sufferance by the Florentines due to

political and economic causes, the removal of which invariably meant the reassertion of the *Civilitas*. The manner in which commercial interest dictated the city politics, as it controlled her art and architecture, is lucidly shown in these pages. When Mr. Wood Brown describes architectural detail he displays sound knowledge, but we incline to the belief that he is less interested in the phenomena of architecture than in its origins. He is certainly less happy in detailing, let us say, the technical properties of this or that palazzo or church than in demonstrating how the palazzo grew out of the irregular group of towers, or how a Christian church was modelled on a pagan structure. The relationship between the old Roman military building and the architecture of the Middle Ages, the foundation of the city plan on that of the Roman camp, and the connection of ecclesiastical buildings and even vestments with civil correlatives, are themes that are worked out with real ingenuity. It is a pity that the book is not illustrated by means of photographic reproductions, the more since Mr. Herbert Railton's drawings, or the greater part of them, are not done from nature, but from the very photographs for the inclusion of which we plead.

A Beautiful Duchess *

THERE were many beautiful women, and many good women, in eighteenth century England, a period which, in spite of much moral laxity, and of much coarseness and brutality in all classes of society, had also at its best a dignity and social charm which still attract the students of its memoirs and letters. But among the beautiful women of that age Elizabeth Gunning was queen; and among good women she was distinguished by a sweetness of character and by a perfect discretion in the midst of many temptations. Her beauty still lives in the paintings of Joshua Reynolds and Gavin Hamilton and others, and though undoubtedly the standard of beauty changes from age to age, so that women accounted fair in past centuries seem to us, sometimes, remarkably plain, the face and figure of Elizabeth Gunning, Duchess of Hamilton and Argyll, have a faultless loveliness and grace which no critic or cynic may deny.

Mr. Horace Bleackley, the author of this life of the beautiful duchess, has done his work with admirable skill and sympathy, and with imagination as well as industry. He has evidently a wide-reaching knowledge of the men and women of England in the eighteenth century. He has delved deep into all those memoirs and letters which are the priceless heritage of that century to the social historians of our own time. He has, with a patience and zeal that should set an example to other writers of biography, found a host of interesting sidelights on his subject in the files of old newspapers, and beyond all this he has written his work with a delicacy of style, and with a fine gift for the analysis of character, which lifts his book far above the ordinary level of biographical book-making.

Delightful is his picture of Elizabeth's maiden life, the staid, but not serious, sister of two other beauties who were more flighty and less discreet. Another of them found many admirers of noble rank, and the sprightly Maria's name was coupled very soon with that of the young Earl of Coventry, who had shown her the most marked attentions. But in those days the admiration of noble sprigs for beauty of noble rank did not always end in marriage, and the mother of three daughters was wise in preaching caution to them. But in February and March of 1752 there appeared two announcements in the newspapers which caused the highest excitement in town and country. One of them was as follows:—

"The Duke of Hamilton was married early yesterday morning to the younger Miss Gunning, a Lady of really great merit and beauty. . . ."

The other announcement was this:—

"On Thursday evening the Earl of Coventry was married to Miss Maria Gunning, a Lady possessed of most exquisite beauty and of those accomplishments which will add Grace and Dignity to the highest station."

As "My Lady Duchess," Elizabeth played her part well. She was a faithful wife to a rather dissolute but good-hearted husband, and the loving mother of his children. Motherhood, indeed, was her passion and her religion, and in after years her love for her children made her sorrows on their behalf more poignant.

Mr. Bleackley gives a charming description of her as in the first days of her marriage she dazzled the society into which Duke Hamilton led her proudly by the hand.

Mr. Bleackley, with this attractive and romantic character as the centre of his story, gives many admirable and vivacious pictures of English and Scottish society as it moved around the great ducal houses of Hamilton and Argyll and at the court of George III. Among the many romances with which this lady, who was twice a duchess, was intimately connected is the great historical mystery of the house of Douglas. Mr. Bleackley has been indefatigable

* *Elizabeth Gunning, Duchess of Hamilton:* The Story of a Beautiful Duchess, by Horace Bleackley. (London: Archibald Constable & Co. 21s. net.)

in searching out the evidence on either side, and he presents it with masterly skill. It adds another great interest to a book which deserves, as a whole, the highest praise.

Collectors' Text Books*

The present-day collector of furniture, china, and bric-a-brac generally must needs have a long purse if he would place on his library shelves all the literature dealing with the subjects dear to him. Scarcely a week passes without some new book or new edition dealing with a connoisseur subject issuing from the press, and though some, it is to be feared, are little more than compilations, others are serious reliable works, valuable and often indispensable to the earnest collector. One which must be placed in the latter class is Chaffers's *Keramic Gallery*—a new edition of which has just been issued. As an aid to the amateur this work has always been looked upon as invaluable since its first appearance in 1871, though published by its late author more as a pictorial supplement to his *Marks and Monograms on Pottery and Porcelain*.

The first edition, mainly due to the fact that the illustrations were printed separate from the text, extended to two volumes, and annoyance was often caused when using the work when the text describing an object was found to be on a different page to the illustration. In the present edition, the illustrations being reproduced by the half-tone process, the text and illustrations are printed on the same page, and though over one hundred additional illustrations have been added, it has now been found practicable to issue the work in one, by no means bulky, volume. Though practically the same work, the whole of the letterpress has been carefully revised by Mr. H. M. Cundall, who has corrected the various inaccuracies which have been occasioned by a lapse of thirty-six years.

One great fault in the first edition was the absence of an index—a section so necessary in a work of this character, an omission which has been remedied in the present edition by the inclusion of a list of all the different varieties of porcelain and pottery referred to.

* *The Keramic Gallery*, by William Chaffers. (Gibbings & Co., 1907. 35s. net.)
The Collector's Manual, by N. Hudson Moore. (Chapman & Hall, 1907. 25s. net.)
How to collect Continental China, by C. H. Wylde. (G. Bell & Sons, 1907. 6s. net.)
Sheffield Plate, by Bertie Wyllie. (George Newnes, Ltd. 7s. 6d. net.)
Transfer Printing, by William Turner, F.S.S. (Chapman & Hall, 1902. 25s. net.)
The Collector, Vol. III., edited by Ethel Deane. (Horace Cox, 1907. 5s.)

CAFAGGIOLO PLATE, ABOUT 1500 (FROM "THE KERAMIC GALLERY" GIBBINGS AND CO.)

ENGLISH GLASS (FROM "THE COLLECTOR'S MANUAL" CHAPMAN AND HALL)

The name of N. Hudson Moore is already familiar to collectors from his books on china, furniture, and kindred subjects which have been issued during the past year or two, and the present volume, *The Collector's Manual*, is in no way inferior to those that have preceded it, so far as interest is concerned. Whether the volume will be found to be of much value to the enquiring collector is doubtful, for though the information which Mr. Moore has to give is of extreme interest, he is so brief as to make what he does give almost useless. In the space of about three hundred pages, thirteen different subjects are treated, one of which, if properly treated, could have filled the whole volume. The second chapter, for instance, is boldly headed "English Pottery and Porcelain," and then in twenty-four pages Mr. Moore endeavours to treat of a subject which could not be properly done in ten times the space. Unfortunately the volume lacks a preface, so we do not know Mr. Moore's intentions when writing the volume, but the title, *The Collector's Manual*, would lead one to believe that it was intended that it should be used by collectors as a work of reference. If this was Mr. Moore's intention, we fear that his ambition to give so much has defeated the whole object of his work.

As a gossipy work, interesting to the collector who has half an hour to spare, we can confidently recommend this volume ; but to the amateur in search of exhaustive particulars regarding the various subjects with which he is interested, we fear we cannot.

How to collect Continental China, by C. H. Wylde, adds another to that useful series of "How to Collect" books, issued by Messrs. G. Bell & Sons. In format it is every way the same as its predecessors, and to those whose tastes lay in the direction of Continental Porcelain, few better text-books can be found. Like many such books, it does not pretend to be an exhaustive treatise, nor does the author claim the discovery of any important features in the history of ceramics, but in its pages there will be found more than enough regarding the history and work of each factory for the purposes of the average amateur. The history of each factory is briefly told, the better known marks are illustrated, and illustrations of representative pieces are given.

There are two omissions, however, which it is to be hoped Mr. Wylde will make good in subsequent editions. There is no bibliography, a feature which should be included in all books of this class, and nothing is said about values. This is an age of commercialism, and there are few collectors who, while learning about the various factories in which they are interested, do not also want to know the value of the objects they wish to collect. If Mr. Wylde would devote a few pages at the end of each chapter to a record of representative pieces sold at auction, we feel sure that the value of his handbook would be enhanced, and that the addition would be appreciated.

In conclusion, we must take exception to Mr. Wylde's pedantic use of the word Meissen. We are perfectly aware that since 1709 the Dresden factory has been at Meissen, but we think that in the contents at least the word Dresden, as well as Meissen, should have been included. An ignorant amateur wishing to learn something about Dresden porcelain might easily discard the book as useless, when upon referring to the contents he finds apparently no mention of this famous factory.

The latest volume in Messrs. Newnes's library of applied arts is from the pen of Mrs. B. Wyllie, who takes Sheffield plate for her subject. Few things have attracted the collector of recent years to such an extent as Sheffield plate, and there is little doubt that there are many who will greet the appearance of this book with pleasure.

Mrs. Wyllie wastes no words in telling her story, and though the book only contains six chapters, it contains all that an amateur need know about Sheffield plate. The book opens with some most interesting particulars regarding bogus pieces, while later one learns how to judge the various qualities.

The value of the book is considerably enhanced by the inclusion of over one hundred and twenty plates.

We notice with pleasure another volume from the pen of that recognised expert, Mr. William Turner, whose works on William Adams and the Ceramics of Swansea and Nantgarw are so well known to all interested in the history of English pottery and porcelain. In the volume under notice, Mr. Turner takes for his subject *Transfer Printing on Enamels, Porcelain, and Pottery*, and as a standard work on the subject, it should find a place on every china collector's shelf.

Mr. Turner traces transfer printing from its very origin, and follows its development through the last two centuries. He tells us of Sadler, Hancock, and Wall, and the progress of the art in its early stages, and continues his story to the middle of the nineteenth century, while he concludes with an interesting chapter on the national importance of transfer printing.

A word must be said regarding the illustrations, of which there are over one hundred. In a series of appendices each piece illustrated is carefully described, making the work simply invaluable as a reference book. No detail is omitted—the factory and ware are given, the mark and size, the period, and a note regarding the maker or factory.

Already two volumes have been issued by Mr. Horace Cox, consisting of connoisseur articles that have appeared in *The Queen* newspaper, and now a third is to hand. Given the title of *The Collector*, they make a set of volumes which any collector would do well to secure, treating as they do of so many interesting subjects in a manner which can be understood by the veriest novice.

One of the features of the present volume is an important series of articles on "Boydell and his Engravers," by Mr. Algernon Graves. There are also articles on porcelain and pottery by such well-known authorities as Mr. W. Turner, Mr. Frank Freeth, and Mr. H. C. Lawlor; articles on glass by Mr. F. R. Ellis; whilst other writers treat of such varied subjects as lace, needlework, ivories, and old silver.

The volume is copiously illustrated.

A Book on Photography *

Mr. Guest has given us a book that is alike admirable in matter and form. As a plea for the recognition of photography as an artistic medium, it is moderate in tone and exceedingly well reasoned, while to the would-be photographer groping in artistic darkness its clear and concise enumeration and elucidation of first principles should prove most helpfully suggestive. The advice which Mr. Guest offers to the photographer is largely that which might be given to an embryo painter. That is to say, he emphasises the importance of selection in the making of a successful picture, of balance in the composition, of single purpose in the conception, and discourses on those closely related art terms, values, tone, and aerial perspective, in much the same way as Mr. Clausen would talk to an audience of academy students. Yet he contrives to prove that his remarks are quite as applicable to photography as to painting. The painter starts by getting his masses into their correct relationship on the canvas, and proceeds to build up his detail upon them. The photographer is supplied by the camera with a crowd of details which it is his task to simplify into harmonious masses. In other words, the art of the first is one of construction, and that of the second of destruction or elimination. Mr. Guest, moreover, in another place mentions the acquisition of facility in drawing as desirable, and insists on the necessity of analytical as well as synthetic observation. On the matter of what constitutes a good artistic photograph Mr. Guest holds that it should never lack the character of a photograph or look like any other medium of expression. This, of course, is eminently right, and it accords with the practice of the best advanced photographers of the day. Early photography, as Mr. Guest points out, influenced contemporary painting in the direction of literal accuracy. In portraiture especially it fulfilled the idea of "a good likeness" as this was understood by the public of the day, and many painters seeking patronage were obliged to amend their style on photographic lines. The converse is now the case: it is the painters who have opened up new possibilities for the photographers—an order of things that is undoubtedly to the artistic advantage of the latter. This volume does not include any technical matter, but there is plenty of this kind of instruction to be found elsewhere, and it is sufficient that his arguments fairly establish his claim that photography in the hands of the artistic may become a fine art. If further evidence were needed, we should find it in the illustrations. The delightful flower and child studies fully vindicate the writer's fine paradox—"Nature's contrasts are all harmonies."

* *Art and the Camera*, with forty-nine illustrations, by Antony Guest. (George Bell & Sons. 6s. net.)

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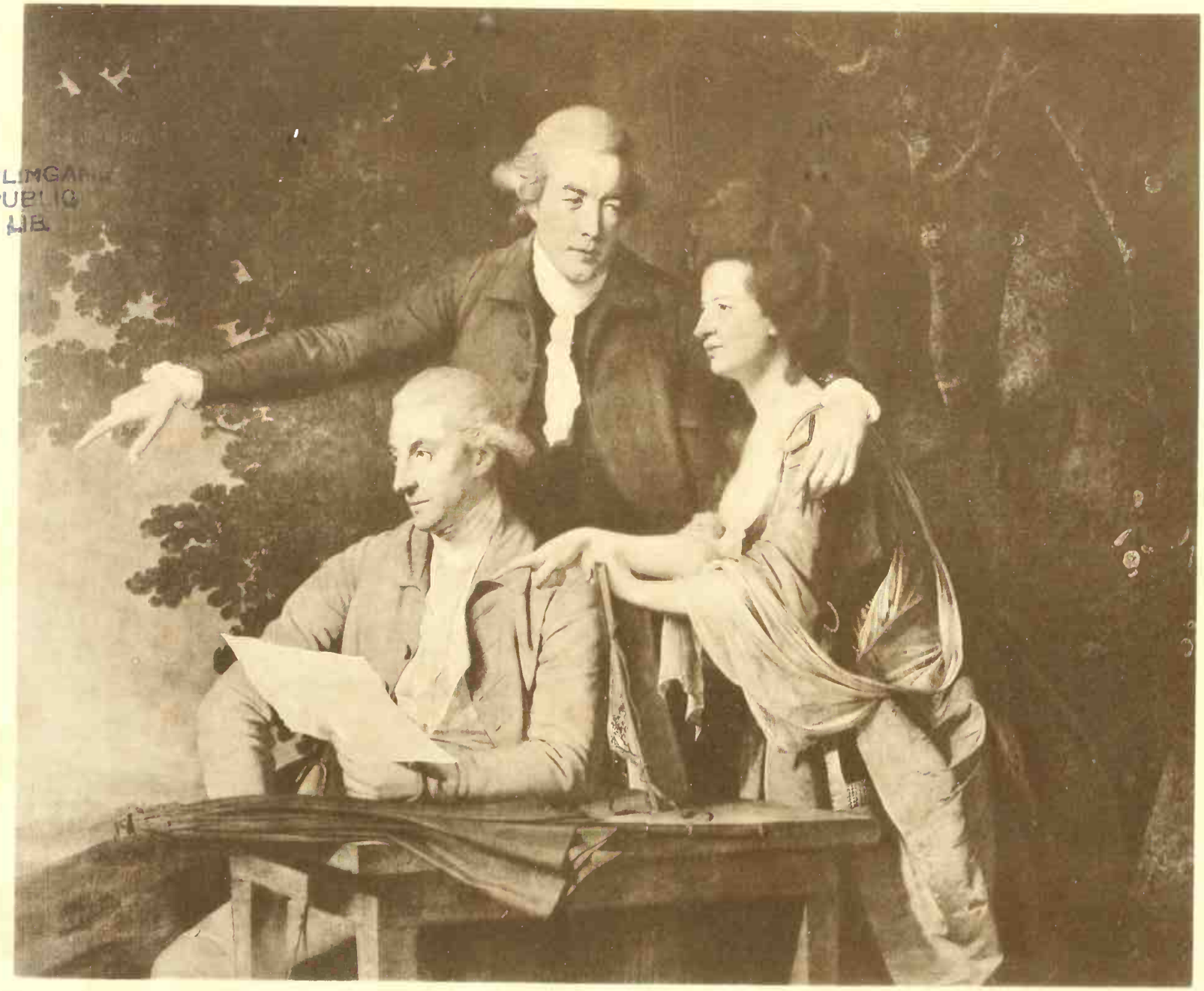
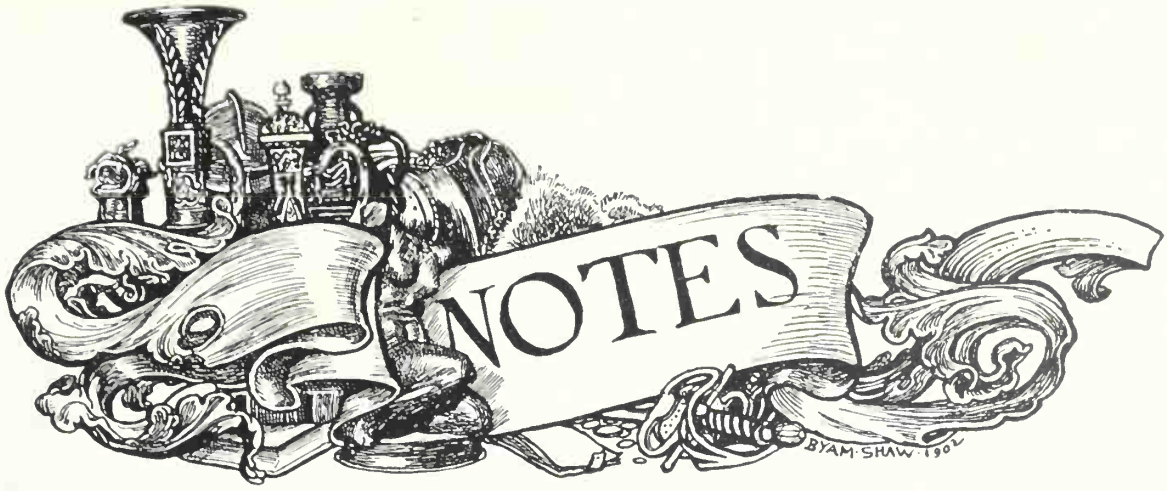


THE REV. D'EWES COKE OF BROOKHILL HALL, DERBYSHIRE,
HANNAH HIS WIFE, AND DANIEL PARKER COKE, Esq., M.P.
By JOSEPH WRIGHT (Wright of Derby) CIRCA 1772.



Lowestoft Teapot

In the July number of The Connoisseur an illustration was given of a typical Lowestoft teapot, mention being made of the rarity of the "Pagoda" design upon this particular ware. The specimen here illustrated is an interesting example, the ornamentation being the same as that reproduced in the May number of 1904, page 16, from a cup. The teapot possesses all the characteristic features of the Lowestoft factory, the colours being in red and cobalt with the addition of gilding; the latter, which is not of the finest quality, has in this instance stood the test of time fairly bravely. The land in the picture is indicated by a thin wash of red. It is not surprising that the productions of a factory which has ceased working for a hundred years should create such widespread interest.—Gerald Goodwin.

"Wright of Derby"

Joseph Wright, called "Wright of Derby," born 1734, died 1797, is a painter too little known out of his native county, where he passed his life. His pictures are not easily accessible, being mostly hidden away in country houses, for whose former owners they were painted, and, coming seldom into the market, are rarely seen. Consequently, his reputation as a painter is by no means equal to his merits.

The few that know his work almost limit it to the

LOWESTOFT TEAPOT

somewhat cheap effects of artificial light he rejoiced in, of which phase *Experiments with the Air Pump* in the National Gallery is a fair example, but where the heated tones and forced and commonplace effect aimed at obscure too easily much excellent work and a refined sense of beauty. Even here he must be allowed the credit due to an explorer—he was one of the earliest to study problems of light in art, and these effects when he painted them were neither cheap nor commonplace, but rather startling pieces of realism.

Things have moved since then, when Turner was a boy, and to-day it is as a landscape painter that he stands on firmer ground—of landscape in which, again, problems of light interested him more than scenery.

His claim to eventual fame must, however, rest on his portraits, which are, at their best, no unfit company for any contemporary work, whilst having singular and delightful qualities entirely their own. It is necessary to qualify, as it cannot be denied that his portraits are curiously unequal, either from an occasional lack of sympathy with his subject, or perhaps from being forced to work when he would rather have idled.

The plate reproduced in this issue is from one of his finest portrait groups;* after making allowances for certain losses inseparable from all reproductions in black and white, it gives an excellent idea of his qualities.

The picture was painted about 1770 for the Rev. D'Ewes Coke, of Brookhill, Derbyshire, who is the central figure; the lady is his wife, Hannah Heywood, of Brimington Hall; and the seated figure his kinsman, Daniel Parker Coke.

D'Ewes Coke was the representative of a family of that name connected for many generations with Derbyshire, Nottinghamshire, and Staffordshire: Daniel Parker Coke was a well-known man in his day, and represented Nottingham in Parliament for thirty years.

Bonaparte By C. F. G. Levachez

We are enabled to reproduce an interesting and very rare portrait of Napoleon in the present number from a print by the French engraver Levachez, who is perhaps better known for his equestrian portrait of Napoleon, after Carle Vernet.

Charles François Gabriel Levachez was both an engraver and a publisher, and flourished at the close of the eighteenth century and the commencement of the nineteenth. He executed in aquatint the portraits of the *Tableaux historiques de la Révolution Française*, beneath which are *Memorable Scenes*, by Duplessi-Berteaux.

A Wife Painted and Engraved by J. R. Smith

The charming print, *A Wife*, by J. R. Smith, which we reproduce in the present number, ranks amongst the best work of this famous engraver, and it is held in high appreciation by present-day collectors of colour-prints. It is one of a set of four engraved by Smith, after his own designs. The other three are entitled, *A Maid*, *A Widow*, and *What you Will*, in all of which his ability in depicting a pretty face is evidenced.

An article upon this famous engraver and his work appeared in the November, 1907, number of The Connoisseur.

Kann Pictures for America

Last month we published a fully illustrated article on Mrs. Collis P. Huntington's acquisitions from among the treasures of the Kann Collection, which included some of the finest examples of Dutch portraiture in this magnificent gathering of master pieces.

We are now able to illustrate the small selection made by Mr. Archer M. Huntington, Mrs. Huntington's son, who secured the only three examples of the Spanish school which formed part of the Kann gallery. Though confined to this small number, the pictures are thoroughly representative of the art of the three Spaniards who are now considered the most typical and personal masters of the Spanish school—El Greco, Velazquez, and Goya. And each of the three pictures is an admirable example of the master by whom it is wrought. The *Bust Portrait of a Young Girl* belongs to Velazquez's early period, and figures in Beruete's list of authentic pictures by the master. Before passing into the hands of the late Rodolphe Kann, it was in the collections of Sir William W. Knighton, in London, and Mr. A. Sanderson, in Edinburgh. Equally important is the brilliant portrait of Cardinal Don Fernando Niño de Guevara by Dominikos Theotokopuli, better known as El Greco; whilst that erratic and unequal painter Francisco Goya is represented at his full power by the portrait of the famous Toreador, Pedro Romero.

* The picture is one of several of Wright's works owned by Colonel Coke, of Brookhill, great-grandson of the above D'Ewes, and it still hangs in the place it was painted to occupy. It is in perfect condition, in spite of the risks from damp, neglect, and carelessness to which it has been exposed at times for nearly 140 years.

CARDINAL DON FERNANDO NIÑO DE GUEVARA BY EL GRECO
(FROM THE COLLECTION OF MR. ARCHER M. HUNTINGTON, NEW YORK)

PORTRAIT OF A YOUNG GIRL BY VELAZQUEZ
(FROM THE COLLECTION OF MR. ARCHER M. HUNTINGTON, NEW YORK)

Wedgwood's First Day's Throwing

JUNE 13th, 1769, was the date of the opening of the extensive pottery works at Etruria, near Stoke-on-Trent, Staffordshire—the result of Josiah Wedgwood's great powers of organisation, enterprise, and forethought, for the works still exist as a going concern, and after one hundred and thirty-eight years since the above date, probably employ more workers than they did at their complete establishment. The opening on the above date was only for the ornamental work, the useful department being then carried on, as before, at Burslem.

To record the event, many friends and influential neighbours were invited to the ceremony and gala-day, Wedgwood himself practically assisting by sitting down to the wheel and throwing six Etruscan-shaped vases, his partner, Thomas Bentley, turning the wheel for the operation. These six vases were afterwards turned upon the lathe, and completed with handles, etc., by the same master-workmen, the painted subjects and inscriptions finished in due course.

These vases were produced in the "black basalte" body, and were about ten inches high, with tall Etruscan handles, and simple fluted ones to the covers. The decorations are in the usual Etruscan red, with the subject inspired from d'Hancarville's monumental work upon antique vases of "Hercules in the gardens of the Hesperides," also with classic borders and the happy inscription:—

"ARTES · ETRURIÆ · RENASCUNTUR."

On the reverse of the vase is also:

"*June* 13, 1769. *Our day's throwing at Etruria, in Staffordshire, by Wedgwood and Bentley.*"

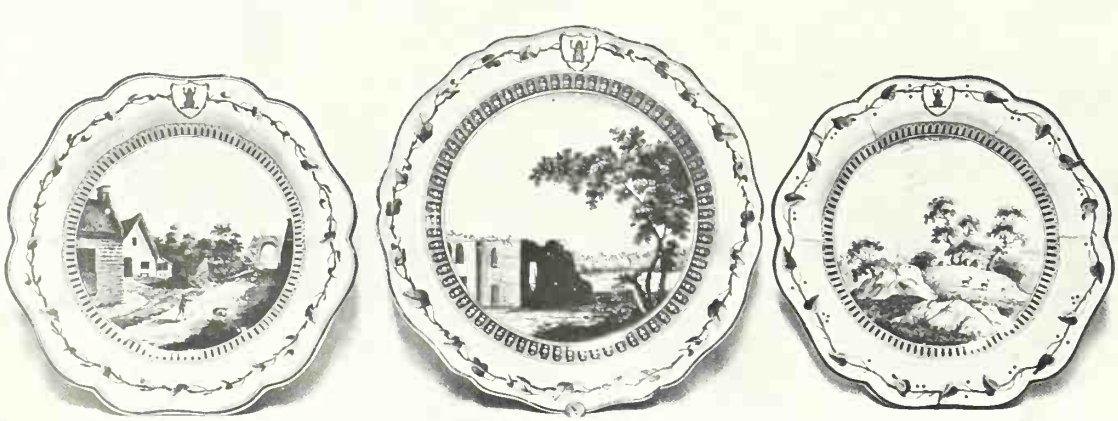
Three of these six rare vases (one here illustrated) are still prized heirlooms in the Wedgwood family, and yet another vase has recently been acquired by Lady Farrer.

INSCRIBED WEDGWOOD VASE MADE BY JOSIAH WEDGWOOD AT THE OPENING OF ETRURIA WORKS, 1769

Wedgwood Russian Service

THE dish and two plates illustrated are from the few remaining specimens of the superb dinner service made by Josiah Wedgwood at Etruria, Staffordshire, from 1773 to 1774, for his great patron, the Empress Catherine II. of Russia.

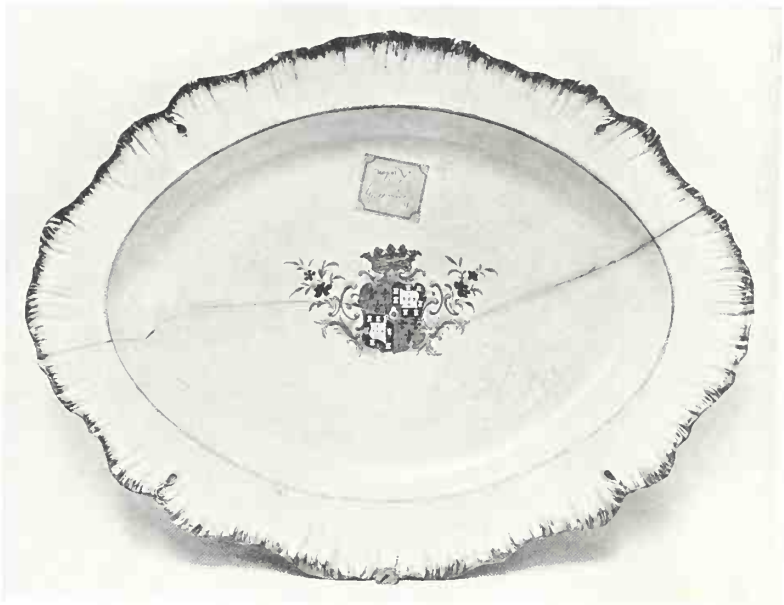
The service, said to have cost his patron over £3,000—a large amount at that period—was probably the most extensive one ever made for any monarch. Its material was "Queen's ware," that beautiful cream-coloured earthenware invented by the potter, and so named in compliment to our Queen Charlotte. Each piece in the service was enamelled with a hand-painted view of some English mansion, park, ruin, waterfall, or noted landscape; one dish had a view of the works at Etruria that produced the service; also with classic borders and



DISH AND TWO PLATES OF WEDGWOOD SERVICE FOR CATHERINE II. OF RUSSIA

a green frog, in allusion to its destined home, the royal palace of La Grenouillière. It is said that this large service no longer exists, or at least is hidden away in some unknown locality. It is rather difficult to believe that a service requiring twenty-two large packing cases for its shipment, could so easily be mislaid. It was exhibited for some three months at Wedgwood's showrooms in Greek Streek, Soho, and required nearly the whole of the premises to display it properly.

Wedgwood, when offered the commission through the English consul, had some difficulty as to the estimated cost of this service. The consul's idea was that £500 should cover its entire cost. Wedgwood said it could, and even for a less amount. But a service at that price was one that would not please a monarch with such magnificent taste, and who was accustomed to the best ceramics it was possible to produce in Europe. In the end, the great potter was allowed a free hand. As the first cost of the enamelled views, borders, etc., came to £2,239, the consul's estimate was considerably wide of the mark. It would be interesting to consider the cost of such a service at the present day. Probably £7,000 would not repay any potter willing to undertake a similar work. The large dish with gadrooned edge and coat of arms in the centre is of earlier date, probably 1765. The arms are those of the Marquis de Foy of Lisbon.—F. R.



WEDGWOOD DISH WITH ARMS OF DE FOY

32, St. James' Street,
London, S.W.
January 12th, 1908.

To the Editor of The Connoisseur.

Sir,—In the very generous review given in the January Number of The Connoisseur of my *Illustrated History of Furniture*, your reviewer has omitted my Christian name, and alluded to the work as "*Litchfield's History*." This may cause some of my correspondence to go astray. Perhaps you will kindly insert this note next the above address.

Yours faithfully,
Frederick Litchfield.

Books Received

Giovanni Bellini, by George Hay, 1s. 6d. net; *Rossetti*, by Lucien Pissarro, 1s. 6d. net; *Fra Angelico*, by James Mason, 1s. 6d. net; *Rembrandt*, by Josef Israels, 1s. 6d. net. (T. C. and E. C. Jack.)

"The Langham Series of Classics for Children"—*Uncle Tom's Cabin*, *Robinson Crusoe*, by May Byron, 6d. each; "The Langham Library of Humour"—*The Jolly Beggars*, by Robert Burns; *Mr. Pickwick is sued for Breach of Promise*, by Charles Dickens, 1s. net each; *Pompeii as an Art City*, by Selwyn Brinton, M.A., 1s. 6d. net. (Siegle Hill & Co.)

Sir Thomas Lawrence, 3s. 6d. net. (George Newnes.)

Drawings of Michael Angelo, 7s. 6d. net; *Continental China*, by C. H. Wylde, 6s. net; *Les Maitres Sonneurs*, by George Sand, 5s. net. (George Bell & Sons.)

The Royal Manor of Richmond, with Petersham, Ham, and Kew, by Mrs. Arthur G. Bell; *The Life of the Fields*, by Richard Jefferies, illustrated by M. U. Clarke, 5s. net; *Artists of the Italian Renaissance*, by E. L. Seeley, 7s. 6d. net. (Chatto & Windus.)

Quinten Metsys, by Jean de Bosschere; *Thiery Bouts*, by Arnold Goffin. (G. Van Oest & Co., Brussels.)

Art in Needlework, by Lewis F. Day and Mary Buckle, 5s. net. (B. T. Batsford.)

Transfer Printing on Enamels, Porcelain, and Pottery, by W. Turner, F.S.S., 25s. net. (Chapman & Hall.)

From Sunset to Sunset, by Geo. Tinworth, 1s. (Elliot Stock.)

Children's Children, by Gertrude Bone, illustrated by Muirhead Bone, 6s. net. (Duckworth & Co.)

The Burlington Art Miniatures, Nos. 1—5, 1s. 6d. each. (Fine Arts Publishing Co.)

Kelway's Manual of Horticulture, 1907 S. (Kelway & Son.)

Catalogue of Japanese Colour Prints in the National Art Library, Victoria and Albert Museum, by Utagawa Toyokuni, 1s. (Wyman & Sons.)

Internationale Bibliographie der Kunstwissenschaft, by Dr. Otto Frohlich. (B. Behr, Berlin.)

The Old Silver Sacramental Vessels of Foreign Protestant Churches in England, by E. Alfred Jones, 21s. net. (J. M. Dent & Co.)

The Library Association Record, 4s. net. (Library Association.)

The Neolith, No. 1. (Thos. Kell & Son.)

Ny Carlsberg Glyptotek, by Vilhelm Trydes; *La Peinture Anglaise*, by Armand Dayot, 50 fr. (Lucien Laveur, Paris.)

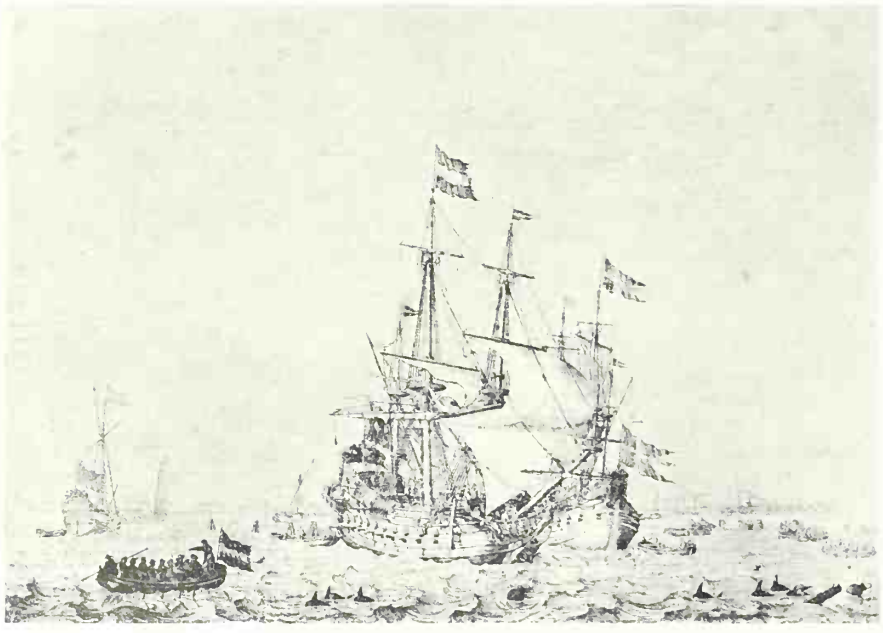
Allgemeines Lexikon Der Bildenden Kunstler, by Dr. Ulrich Thieme und Dr. Felix Becker, 32 mks. (Verlag. Von Wilhelm Engelmann, Leipzig.)

Catalogue of Lowestoft China in the possession of Frederick Arthur Crisp.

New Pictures in the Scottish National Gallery

PROMINENT among the recent presentations to the Scottish National Gallery is a brilliant portrait of herself, given by Lady Shand at the desire of her late husband. It is by Robert Herdman, R.S.A., who was a painter *par excellence* of ladies, and one of the most cultured and accomplished artists of the Scottish school.

Lady Shand is seated beside a table on which are an open work-box, a brass ink-pot, and a litter of papers, etc. An open book lies on her lap; her chin rests upon her hand. She is dressed in the fashion of the sixties in a turquoise blue gown of watered silk, over which is a polonaise of fine white muslin, bordered with lace. Her dark hair is done in graceful coils and braids, and her figure admirably defined against a background of tapestry. On the floor is a rich Turkey carpet, partially covered by a magnificent tiger skin, both of which are superbly painted, and a guitar rests behind the chair. The whole arrangement of the picture is masterly and satisfying, revealing a keen sense of the dignity of pose, and the charm of passing expression.



SEA-PIECE BY VAN DE VELDE (SCOTTISH NATIONAL GALLERY)

In the same room is a delightful piece of character painting by another Scottish academician, Erskine Nicol. This is the *Irish Emigrant Landing at Liverpool*, presented to the gallery in 1905 by Sir Oliver Riddell. The central figure is that of a typical old Irishman in a long frock coat, fustian trousers, bright red cravat, and a tall beaver hat which has seen better days. A bag is slung over his shoulder, and in his hand he carries a stout stick. A boot-black in the foreground is offering to clean his muddy boots, while another urchin runs behind him laughing at the fantastic figure of the poor old exile. The expression of the old man's face is excellently portrayed, and both the humour and the pathos of the situation admirably brought out. Behind him is a negro pointing out the way to a tearful-looking Irish girl in a plaid shawl.

Another interesting new addition of a totally different genre is a sea-piece by William Van de Velde. This is a remarkable piece of seventeenth century black and white work. It can hardly be called a painting, for only the background of plain white oil paint is put in with the brush. For the rest the picture is an exquisite piece of pen and ink drawing, so dexterously executed that it almost resembles a fine line engraving.

This astonishing bit of work was presented by the Hon. Hew Hamilton Dalrymple in 1906, and was one of the many hundreds of pen and ink drawings on a white oil-paint background that Van de Velde did to the order of the States of Holland, who placed at his disposal a small vessel in which to follow the fleet at close quarters, and depict its naval engagements with the English.

"The City of Bath."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the article on "The City of Bath," in the New Year's Number, we note that the Abbey Communion Plate, illustrated on page 34, is described as *Queen Anne*, and in the letterpress on page 35 as being dated *1740*. The hall-mark on the cup we can read as 1749. The cup and cover, illustrated on page 34 (Abbey Plate as Queen Anne, one would assume to be of a later date from the style; the handles are certainly of the style of the middle of the eighteenth century.

Yours truly,

CRICHTON BROS.

Charles Turner
By Alfred Whitman
London: George Bell & Sons
31s. 6d. net

CERTAINLY one of the most talented English mezzotint engravers, Charles Turner was also one of the most industrious, producing nearly twice as many successful interpretations of celebrated pictures as any of his contemporaries. His life was indeed one of unremitting toil, brightened by few striking incidents, so that the task of his biographer must have been one of exceptional difficulty. For all that Mr. Whitman, with sympathetic instinct, has been able to recognize the under-current of enthusiasm for a high ideal that lent, even to a monotonous existence, a never-failing interest. From first to last Charles Turner's chief aim was to merge his own individuality in that of the great artists he understood so well, caring little for fame if only he could do them justice, yet unconsciously, as it were, stamping everything he produced with a certain reflection of his own character, differentiating his work from that of all other engravers.

As explained in his Preface, Mr. Whitman succeeded in obtaining for his *Life of Turner* materials hitherto unknown to collectors, including diaries of the first six years of the artist's professional career and of his early married life, and also of the last seven years of his life, the latter MS., now in the British Museum, having been lent to him by Miss Savery, of Hastings, a granddaughter of the engraver. The interval between these two autobiographical records has been skilfully bridged over from other sources, the memoir giving a deeply interesting narrative of the whole career of a man who left behind him a lasting contribution to the world's enjoyment and betterment. The account of the relations between Charles Turner and his great namesake, J. W. M. Turner, who was his junior by one year, is of very special value, bringing out as it does the great results that ensued from the personal collaboration of the two artists. The interpreter working under the eye of the master, "seems," says Mr. Whitman, apropos of the *Liber Studiorum*, "to have given expression to the painter's subtlest wishes, and by the minds and hands of the two men working in sympathy and harmony, results were achieved that will demand the keenest admiration of collectors as long as the prints can be preserved." And he might well have added, "must intensify the regret that a quarrel should have terminated a friendship so beneficial to the world as well as to those immediately concerned."

No less successful than with landscape was Charles Turner with portraits, his *Mademoiselle Parisot* and *Mrs. Mountain*, after the Frenchman Masquerier; *Miss Cholmondeley* and *Lady Louisa Manners*, after Hoppner; *Thomas Tomkins*; *Viscount Malden and Lady E. Capel*, and *The Age of Innocence*, after Reynolds; *Sir Walter Scott* and *Lord Newton*, after Raeburn, and *William Lord Stowell*, after Philips, all admirably reproduced in the volume under notice, are masterpieces of translation into black and white, reflecting the mannerisms, colour values, and atmosphere of the originals.

The *Catalogue Raisonné* of Charles Turner's works fully describes in their various states upwards of nine hundred plates, many private collectors having placed their treasures at the disposal of Mr. Whitman, and to all these technical details have been added, in the case of portraits, brief biographies of the persons represented, so that the book will appeal not only to those interested in art, but to the student of the social life of the time at which the engraver lived.

THE ELEVATION OF THE CROSS BY VAN DYCK

The Stolen Van Dyck.

To the Editor of THE CONNOISSEUR.

SIR,—The Belgian Government desire me to attract your attention to the theft of a very valuable painting by A. Van Dyck from the Church of Notre Dame, in Courtrai. This picture, representing *The Elevation of the Cross*, measures 3 metres 50 high by 2 metres 80 wide. It was cut from its frame and then taken away.

I am furthermore requested to have recourse to your obliging kindness to the effect of your publishing in the columns of the February Number of your widely-spread and highly esteemed paper a short notice concerning the stolen art treasure of Courtrai, as well as a reproduction of it. I beg to enclose to this effect a photograph of the picture.

With sincerest thanks in anticipation for what you may be able to do in this matter,

I am, Sir,

Yours faithfully,

THE BELGIAN MINISTER,

LALAING.

The Arms of the City of Bath

THE controversy in regard to the correct rendering of the City Arms of Bath referred to in Mr. Willoughby's highly interesting article on this ancient city which appeared in the January issue of THE CONNOISSEUR is of sufficiently recent date to render it discreet to refrain from any dogmatic pronouncement on the question at the present time. A few notes, however, on the issue involved in the dispute will offer some heraldic interest without necessarily provoking contention. Possibly, also, they may be the means of bringing to light some further evidence on the question.

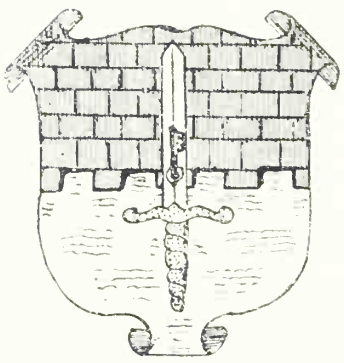
The dispute reached a stage of acute inflammation in the year 1888, when the City Architect of that time in repairing the pediment of the Guildhall caused the accustomed shield to be removed, and a piece of stonework to be substituted bearing a representation of the City Arms, which arrested the attention of the vast majority of the citizens as a daring novelty. In matters heraldic profound research is usually associated with much shortness of temper, and when the stupefaction following upon the shock had subsided, compliments passed through the Press and out of it, and the wigs were fairly on the green. The literature produced was voluminous, and debates in the City Council were lengthy and enlivening. The City Architect, to the astonishment of many, adduced in evidence the record of the Herald's Visitation to Somerset in 1623, which clearly supported his contention as to the proper rendering of the shield. Against this was urged the unbroken usage for centuries of the version to which the citizens were accustomed—usage which was traced back by documentary evidence at least fifty years earlier than the date of the Visitation. The architect's case was strengthened by the fact that the Visitation shield was then, and still is to be found, modelled and tinctured in the ceiling of the nave of the Bath Abbey; there placed it was claimed by Bishop Montague prior to his translation to the See of Winchester, which occurred in the year 1616. On the other hand, the design upon the City Maces agreed with the more familiar blazon, as did the coat of arms with which a series of civic documents of considerable age were headed.

Appeal was made by both sides to the College of Arms, who certified the Visitation Arms as the most recent official entry in their records, but attested also the still earlier existence of the design which had been removed from the front of the Guildhall.

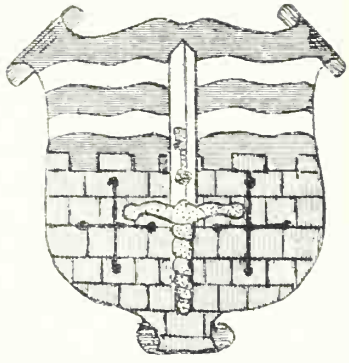
In the result the City Council determined that the aforetime carving of the shield on the pediment of the Guildhall should be restored, and it was also decided to apply to the College of Arms for a re-affirmation of these arms, so as to supersede those appearing in the Visitation record. This application was not, however, proceeded with, opposition having been lodged by those who thought with the City Architect, and a further obstacle arising from the announcement that the grant, if made, would be a new grant and not a re-affirmation.

And thus the matter stands until the present day, waiting for the patient and withal venturesome enquirer who will marshal the whole of the evidence and carry back the record earlier than 1566, so as to present to the citizens of Bath an authoritative and convincing declaration as to the true rendering of the arms of their city.

The two coats are as here represented, and are described in heraldic terminology as follows:—



THE ARMS OF THE VISITATION OF 1623



THE ARMS AS COMMONLY USED

The Visitation Shield.—Water proper, a chief embattled gules, over all a sword in pale argent, hilt and pommel or and charged on the blade with a key, guard to the sinister of the last.

The shield commonly used —Per fess embattled azure and gules, the base masoned sable with crosses boutonné of the last (*i.e.*, loopholes as in fortifications), in chief two bars wavy, over all in pale a sword of the last hilt and pommel or, on the blade a key.

For the first rendering it was claimed that the representation of a bath was intended with recesses in the wall for the bathers. The adherents of the other naturally point to the city walls, enclosing the hot springs, conventionally rendered by the bars wavy. The sword and key appear in both versions but the key is wanting in many representations of ancient date. It has been suggested that these properly appear as the emblems of SS. Peter and Paul, the patron saints of the Abbey church.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

***Books.*—"Ben Jonson's Plays," 1766.**—10,126 (Birmingham).—Your little book of plays is not valuable, and quite a small sum would purchase it of a second-hand dealer. The other volume, *An Account of the Prodigies, Tears, and Invasion of Germany, from the year 1618*, by Henry Overton, who was the author of several similar works, is a little more interesting, and it should fetch from 10s. to 15s.

"Otway's Plays."—10,198 (Queenstown).—It is somewhat difficult to value your copy of *Otway's Plays* without seeing it, as we cannot tell whether it is a genuine first edition, or a late reprint with the original imprints of the plays reproduced. If it is a first edition it is worth about £2 2s. Your other two books, Milton's *Paradise Regained* and *Samson Agonistes, 1688*, and *The Prophecy of Bishop Usher, 1687*, are of very little value indeed.

"Life and Death of Alexander the Great," 1674. 10,267 (Herne Hill).—The value of this book is about £1 1s. Your Bible is too late to be worth much, perhaps 10s. The other books you describe have no special value.

"Letters of Junius," 1797.—10,291 (West Derby).—Your edition is not worth more than 1s. or so.

"Breeches" Bible, 1611.—10,111 (London, N.W.).—Your Bible would realise about £1.

"Art Journal," 1848–1855.—10,344 (Camberwell Green).—Your series of the *Art Journal*, including the three years of its progenitor the *Art Union Monthly Journal*, which are rather uncommon, is worth about £1 10s.

Book of Common Prayer, 1717.—10,351 (Bournemouth).—There is little demand for old Prayer Books unless they have some unique feature. Yours would fetch under £1.

"Dr. Hill's Reasons Unmasked," by G. Abbot, D.D., 1604.—10,313 (Tooting).—About 10s. or 15s. would be paid by a collector for your little tract.

Bicknell's "Scripture Natural History," 2 vols. 10,372 (Stratford-on-Avon).—These volumes have but slight commercial value, this class of work being in no request. See also Engravings.

"Eikon Basilike," by King Charles I., 1649.—10,357 (Sudbury).—Several editions of *Eikon* appeared during the year 1649, the best of which is not now worth more than £1. The first came out in 1648.

***Engravings.*—"Mrs. Scott Waring and Children," after J. Russell, by C. Turner.**—10,156 (Fulham Road). Your list contains some valuable prints, particularly the one we have selected as headline, which has fetched as much as £100. You must be quite sure, however, that you possess a genuine old mezzotint, and not one of the modern imitations, which, though often met with, are valueless. The two prints, *A Visit to the Mother with the Grandchild* and *A Newly-Married Couple taking Farewell of the Mother*, after Wheatley, by Wright, if genuine old impressions, in colours, are worth between £5 and £6 each; but if they are copies coloured by hand they are of little value. The other works you mention are of less interest.

"Maurice de Saxe," by J. G. Wille, 1743.—10,348 (Hampstead).—This engraving is worth about £3. Many of the works of this engraver have appreciated in value at recent sales—a notable instance being the Lawson sale last season. The only engravings by Sir Robert Strange that possess a special value are his portraits of Charles I. and other Royal personages.

"Gerrice and Lorenzo," after Shelley, by R. Cribb and W. Nutter, etc.—10,138 (Aldershot).—Your engravings are worth about £3 or £4 apiece if in good state.

"The Thatcher," by W. Ward, and "Feeding the Pigs," by J. R. Smith, after Morland.—10,148 (Streatham Hill).—We could judge your prints better if they were sent for inspection. Assuming them to be fine old impressions, we should consider them to be worth between £30 or £40 each; but it is possible that you may have chanced across two of the modern coloured reproductions which are now issued in large numbers, and if so the prints are not worth so many shillings.

"The Wood Boy," after Barker, by Gaugain.—10,259 (Tunbridge Wells).—We have frequently had enquiries regarding this print. It usually sells for about 50s. to £3.

"The Anglers" and "The Angler's Repast," after Morland, by G. Keating.—10,317 (Castleford).—Being hand-coloured, your prints are not worth more than £15 to £20; but original colour-prints are much sought after, and fetch high prices.

"The Shooting Party—Ranton Abbey," by W. H. Simmons.—10,372 (Stratford-on-Avon).—Your coloured engraving is of very small value.

"Doncaster St. Leger, 1839," by W. F. Herring.—10,203 (Peckham).—The value of your sporting print is between £4 and £6.

"Summer and Winter," after G. Morland, by W. Barnard.—10,266 (Dublin).—It is impossible to advise you without seeing the prints. The price you mention may be cheap if they are fine old colour prints, but if they are photographic reproductions, or even old impressions hand coloured, it would be a great deal too much to give for them.

Line Engraving, after Sir H. Raeburn.—10,398 (Lasswade).—Your engraving is worth about £2.

"Portrait of Prince Consort," after John Lucas, by S. Cousins, etc.—10,386 (Cheadle).—The value of the two prints you mention is about £4 to £5.

Etching by Rembrandt.—10,312 (Maida Vale).—If you wish to ascertain the value of your print, why not send it for our expert to examine? and he would then be able to advise you. It may be worth anything from a few shillings up to about £15.

"Mother Goose of Oxford."—10,349 (Chiswick).—Your print is not worth more than about 7s. 6d.

***Objets d'Art.*—Paintings on Glass.**—10,213 (South Shields).—The subjects of your glass pictures are rather unsaleable. If their condition is good, and they are in old frames, they are worth about 15s. each.

Playbills.—10,339 (Watford).—There is no demand for those of the period you mention. They would not fetch more than a few pence each.

***Pottery and Porcelain.*—Willow-Pattern Dish.**—10,623 (Montreal).—The dish of which you send us photograph is a variety of the blue-printed willow pattern, probably made in Staffordshire about sixty or seventy years ago. Several factories made dishes of this pattern, and it is impossible to attribute yours to any particular maker by a photograph. It appears to be a good specimen, and we value it at from 15s. to £1.

Oriental Vase.—10,272 (Fulham Road).—It is very difficult to judge Chinese porcelain without inspection. Apparently the seal on your vase reads "Hien Fong Nien Fchi," which signifies that it was made in the period of Hien Fong (1851-1862). It is, therefore, not more than about fifty years old, which is hardly sufficient age to commend it to a collector. As a decorative piece, its market value is about 50s.

Delft Plates.—10,133 (Stanwix).—Your plates do not appear very plainly in the photographs you enclose, but we presume they are old English Delft. If so, they are worth about £3 each.

Loughor Delft Plates.—10,320 (Heavitree).—The indentation of another plate upon yours reduces its value as a cabinet specimen. Apart from this fact, your description is so lacking in detail that a definite valuation is impossible. The *Adam and Eve* plate usually sells for about £4 to £4 10s., and those decorated with portraits vary between £2 and £3.

Bisque Derby Figure.—10,233 (Gosforth).—The little figure you describe is worth about 30s. to £2. If your Sevres piece bearing the mark of 1756 is genuine, its value is between £25 and £30, but such pieces often prove to be "faked."

Old English Jug.—10,304 (Walton-on-Thames).—Your jug, decorated with portraits of Admiral Duncan and Captain Trollope, is a very interesting relic, and a collector would give 25s. or 30s. for it. It dates about the end of the eighteenth century.

Identity of China.—10,191 (Long Island).—The question you ask needs further details before it can be answered. The mark 2/1760 is only the pattern number of the service, and affords no clue to the maker; nor can the value of the service be estimated without a list of pieces.

Dessert Service.—10,361 (Northampton).—Your dessert service is evidently by one of the Staffordshire makers, and we should doubt it being 100 years old. You do not say how many pieces are in the service. Supposing it to consist of about twenty pieces, it is worth between £3 and £4.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1259 (San Remo).—"Elizabeth, widow of Sir William Humble, Bart., who died in 1770," was the second daughter of Gilbert Vane, 2nd Baron Barnard, by Mary, his wife, daughter and heiress of Morgan Randyll, M.P., of Chilworth Lady Humble, who died 22nd February, 1770, was buried at Rothwell, and her Will was proved in the following March. Her husband, Sir William Humble, Bart., whom she married in October, 1732, was the son of Sir John Humble, 4th Baronet, and at whose death in 1724 he succeeded to the Baronetcy conferred in 1660 upon his great-grandfather William Humble. George Humble, who died in the lifetime of his father the 1st Baronet, had three sons: (1) William, who succeeded his grandfather as 2nd Baronet in 1686; (2) George, who at his brother's death, without issue, in 1687 became 3rd Baronet; and (3) John, who succeeded his brother George in 1703 as 4th Baronet, and died in 1724 leaving issue—William, 5th Baronet, whose son John was the 6th and last holder of the title.

1265 (London).—Light blue appears to have been adopted as the colour of the ribbon of the Garter in the reign of Elizabeth, although, according to *Bath*, it was not decreed until 1623 that the Knights of the Order "should use a blue ribband and no other." It is generally understood that the second change, when light blue was altered to the present dark blue colour, took place in the reign of George I. *Planché*, however, in his *History of British Costume*, says: "The colour of the riband of the Garter was changed from sky to deep blue by George II., in consequence of the Pretender's making some knights of that order. Philip Dormer Stanhope, Earl of Chesterfield's portrait, in the British Museum, presents us with one of the latest examples of the light blue riband."

1272 (London).—"The Honourable Mrs. Monck," whose poems and translations were published in 1716, was Mary, second daughter of the distinguished Robert Molesworth, 1st Viscount Molesworth, by Letitia, his wife, third daughter of Richard Coote, Lord Colooney; and wife of George Monck, whose father, Henry Monck, was attainted by James II., but restored to his estates by William III.; and whose younger brother, Charles Monck, inherited the property of his maternal ancestors at Grange Gorman, and was grandfather of Charles Stanley, 1st Viscount Monck.

1279 (London).—John Beauchamp, of Holt, who was created Baron Beauchamp of Kidderminster in 1387, appears to have been the first instance of the creation of a Barony by *Letters Patent*. Lord Beauchamp never, however, took his seat in Parliament, as he died shortly after his elevation to the peerage. The dignity expired on the death of his son, without issue, in 1420. In former days it was thought necessary to invest with robes, in open parliament, the newly created barons, but these ceremonies were discontinued in 1615, the legal advisers to the Crown having declared that the Letters Patent constituted a sufficient creation. Public investiture is expressly dispensed with in the patents of more recent date.

1284 (Durham).—Practically all the records of the Palatinate of Durham, including those of the Clerk of the Crown (the Indictments, Depositions, and other proceedings at Assizes), are at the Public Record Office, London, having been deposited there in 1868.

1280 (Taunton).—James Crofts, Duke of Monmouth, was an illegitimate son of Charles II. by his mistress, before the Restoration, Lucy Walters. He assumed the name of Scott before his marriage with Anne, Countess of Buccleuch, which took place in 1663. They were created Duke and Duchess of Buccleuch on the day of their marriage, with remainder to their heirs male, in default of which to the heirs whatever descending from the Duke's body, succeeding in the estate and Earldom of Buccleuch. The Duke's honours, however, both Scottish and English, were forfeited on his execution in 1685, while those enjoyed by the Duchess, in her own right, remained unaffected by the attainder.

Old Picture Sale Catalogues

By W. Roberts

COLLECTING old picture sale catalogues is almost as difficult a hobby to pursue as collecting Shakespeare quartos, although it is not nearly so costly. In some respects it is more interesting, for, whilst every Shakespeare quarto is recorded and described in one or other of the many bibliographical publications, picture sale catalogues form an endless and inexhaustible subject. Every half a dozen which one purchases contains a surprise in the form of one or more dispersals unrecorded by Redford in his "Art Sales."

These old catalogues, issued, like pamphlets, for a temporary purpose, were nearly always destroyed the moment that purpose was served. The "quality" who, a century or a century and a half ago, "dropped" in to listen to the flowery eloquence of the elegant Mr. Christie might possibly condescend to accept a catalogue, but to preserve it would be beneath their dignity. The dealers would as a matter of course keep the catalogues as a species of stock-in-trade for future reference, to be destroyed as waste paper after thirty or forty years of accumulations. A few literary "magpies" would preserve the catalogues with the same care as they would hoard any other printed document, until in due course their *lares et penates* would be subjected to the inevitable *post mortem* overhauling, with the result that the bundles of ill-looking picture sale catalogues of all shapes and sizes would find their way to the nearest marine store dealer, *en route* to the paper mill, to be resurrected perhaps in the form of Bank of England notes.

The taste for these old catalogues may be an acquired one, but, speaking from experience, it is undeniably a fascinating one. Their rarity is almost proverbial, and as "documents" in the pedigree of pictures their value is beyond question. Those of the great sales, such as the Fonthill, Strawberry Hill, Hamilton Palace, and scores of others which excited general interest in their day, are by no means rare; but the moment one wants a catalogue of the latter half of the 18th century or the earlier half of the 19th century, it is often a matter of years before it can be procured. They have, it is true, no great commercial value when obtained, but the literary or artistic interest and money value are not always synonymous terms.

It is not quite the same thing with book sale catalogues. The British Museum possesses complete sets of Sotheby's, Evans's, and Puttick's catalogues. One does not go to the British Museum for picture sale catalogues, but to the South Kensington Museum, whose "file," however, is far from complete, and where there are no picture sale catalogues between 1819—1822. Even Messrs. Christie's set of their own catalogues, which fill a fireproof room at 8, King Street, is not complete, many of them having been borrowed in times gone by, and with the usual fate of borrowed books—they were never returned.

My own small collection of English catalogues up to the earlier years of the last century consists of about 100. The earliest is that of Edward, Earl of Oxford, of March, 1741-2, the first of the many important sales to be held in that century. The earliest of the Christie catalogues dates only seven years from the commencement of this historic firm, and was one of Mr. Christie's first important picture sales. It was an anonymous collection—that is to say, no name of the proprietor was stated on the title page, but I have been able to identify the owner as James Ansell, the date of the sale being Tuesday and Wednesday, April 6th and 7th, 1773. It was a remarkable assemblage of pictures "collected in most of the principal towns in Europe," and contained the following notice (quoted verb. et lit.) from which it will be seen that in 1773, as in this present year of grace, there were philanthropists anxious to do themselves a good turn. "The Proprietor of this sale, begs leave to assure the Public, that this Collection of Pictures was purchased out of several of the first Cabinets in Europe, with great Trouble, and at an immense Expence; he has often been tempted with great Offers by the French, Russian and Dutch for Part of this Collection, but his determined Resolution was, to bring the whole to London; he therefore gives them up entirely to the Generosity of the Public; and hopes to be considered, as the whole of it is to be submitted to the fair Chance of the Hammer."

SURREY GAME PUBLIC LIB.

The chief feature of the sale consisted of two sets of cartoons—(1) "four noble pieces by that eminent artist Sir Peter Paul Rubens," and (2) five pieces by "that well-known artist, J. Jordans." The Rubens cartoons measured 10½ ft. in height by from 11½ ft. to 16 ft. wide, and realised 210 gns., whilst the Jordans went for £177. The temptation to linger over this interesting catalogue is very great, but to "annotate" it thoroughly would involve far more space than is available. In all cases the sizes are given, and in most there are descriptive particulars which help to identify the pictures. My copy of the catalogue is not only fully priced, but is full of notes in an early system—probably Gurney's—of shorthand, which I hope at some time to get transcribed.

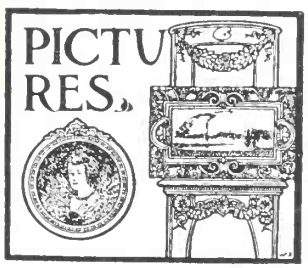
Another catalogue of the greatest interest and rarity, the smallest of its kind which I have ever come across—it measures only 5 in. by 3 in.—is that of the collection of the Fust family portraits of Hill Court, Berkeley, Gloucestershire, sold by order of the executor of Sir John Dutton Colt, Bart., by H. Gardner, at the Berkeley Arms Hotel, Berkeley, on March 24th, 1843. There are only 68 lots, and start with a portrait of Edward Fust, of London, on panel 26 in. by 23 in., dated 1584. The Fust family formed alliances with so many distinguished families that this "collection of male and female portraits" is of historic interest, and might with great advantage be extensively annotated had space permitted.

To come, however, to my list. Sales in the early days, as now, were frequently made up of property from many sources—so many, indeed, that no one particular person's property predominates. These are usually called anonymous sales, and such (of which I have many catalogues) are not included in the following list. In several cases I have identified the owners of considerable collections, and their names are given in brackets thus [ ]. The names of the respective auctioneers are given in parentheses.

[Ansell, Rt. Hon. James], 1773, April 6–7 (Christie).
Antrobus, Edmund, of Spring Gardens, 1788, March 12 (Christie).
Beckford, Wm., 1822, Sept. 17 and eight following days (Christie). Before the day of sale the whole collection was purchased, *en bloc*, by a Mr. Farquhar; the public sale was held on the premises in the autumn of 1823 by Mr. Phillips (the pictures were offered on Oct. 14–15). A large quantity of the articles which appeared in the sale catalogue did not belong to Beckford, but were carted down from London.
Bessborough, Earl of, 1801, Feb. 5–7 (Christie).
Bone, Henry, R.A., 1832, June 30 (Christie).
Bone, Henry, R.A., 1836, April 22 (Christie).
Bonington, R. P., 1836, May 6 (E. Foster & Son).
Brand, Rev. John, 1807, June 23–24 (Stewart).
Breen, J. Ed., of St. Swithin's Lane, 1805, May 28–31, June 1 (Skinner, Dyke & Co.).
Bryan, 1795, April 27, etc. (private treaty).
Bryan, 1795, May 17–19 (Coxe, Burrell & Foster).
Buonaparte, Lucien, 1816, May 14–16 (Stanley).
Burke, Rt. Hon. Edmund, 1812, June 5 (Christie).
Collins, W., R.A., 1847, May 31 to June 5 (Christie).
Colt, Sir J. D. (Fust Family Portraits), of Hill Court, Berkeley, Glos., 1846, March 24 (H. Gardner, Berkeley).
Cosway, Rd., R.A., 1821, May 17–19 (Stanley).
[Courtenay, Lord], 1816, April 26–27 (Christie).
Coxe, Ed., of Hampstead Heath, 1815, April 13–15 (Squibb).
[Crewe, The Hon. Gen.], 1810, July 12–13 (Farebrother).
Cumberland, Rd., 1788, April 8 and following days (by private contract).
D'Alberg, Duke, 1817, June 13–14 (Christie).
Davies, Wm., of The Strand, 1821, June 9 (Christie).
[Davis, Hart., M.P.], 1814, May 28 (Coxe).
Davis, Rd., of Sackville Street, 1811, Jan. 31 (Phillips).
De Calonne, C. A., 1795, March 23–28 (Skinner & Dyke).
Delahante, A., 1814, June 2–3 (Phillips).
Dundas, Sir Lawrence, 1794, May 29–31 (Greenwood).
[Egremont, Lord], 1794, March 7–8 (Christie).
[Elwin, W.], 1810, May 24 (Phillips).
Emmerson, Thos., 1829, May 1–2 (Phillips).
Etty, W., R.A., 1850, May 6 and six following days (Christie).
European Museum, King Street, St. James's Square (now Christie, Manson & Woods), 1811, May 23–24 (Farebrother). [I have also the "Descriptive Catalogue" of the pictures in the European Museum by John Wilson, "an American loyalist from S. Carolina," 1817.]
Fitzgerald, Geo. Robt., 1773, March 19–20 (Christie).
Flaxman, John, R.A., 1828, July 1 (Christie).
Glover, John, 1821, June 9 (Christie).
Gordon, Alex., and Laing, W., 1837, April 13–15 (Tate of Edinburgh). This is one of the earliest British sale catalogues to contain illustrations.
Hamilton, Hon. Charles, of Painshill, Surrey, 1773, March 11–12 (Langfords).
Harrison, Andrews, of Shawfield Lodge, nr. Bromley, 1821, May 24 (Squibb).
Hearne, Thos., artist, 1810, July 5 (Jaubert).
Hearne, Thos., artist, 1817, June 11–12 (Christie).
Howard, Hy., R.A., 1840, March 17 (Christie).
Jelfs, John, 1773, March 26–27 (Christie).
Junot, Marshal, 1817, June 7 (Christie).
Lansdowne, Marchioness of (two pictures by Salvator Rosa), 1814, May 28 (Coxe).
La Salle, J. J., 1814, May 14 (Peter Coxe).
[Leicester, Sir John], 1807, May 9 (Peter Coxe).
Leigh, Michael, of Bath, 1773, Feb. 18–20 (Langfords).
Liss, of Antwerp, 1796, Feb. 26–27 (Christie).
Macklin, Thos., 1800, May 8–12 (Coxe, Burrell & Foster).
Macklin, Thos., 1801, May 27–30 (Coxe, Burrell & Foster).
Meade, Lt.-Gen. J., 1847, June 6 (Christie).
Molteno, Anthony, 1817, June 4–6 (Christie).
Moore, Jacob, artist, 1796, Feb. 26–27 (Christie).
Muller, W., 1846, April 1–3 (Christie).
Nagel, Baron, 1795, March 21 (Christie).
Naniant, of Brussels, 1788, April 18–19 (Ansell).
Naylor, F. Hare, 1816, May 11 (Christie).
Newton, Dr., Bishop of Bristol, 1788, April 8 and following days (by private contract).
Opie, John, R.A., 1807, June 6 (Coxe).
Oxford, Edward, Earl of, 1741–2, March 8 and five following days (Cock).
Parke, John, 1812, May 8–9 (Coxe).
Pollard, Rob., of Spa Fields (engraved copper plates), 1810, Dec. 10–11 (Dodd).
Purling, John, 1801, Feb. 16–17 (White).
Radstock, Lord, 1826, May 12–13 (Christie).
Ranelagh, Lord, 1820, May 16 (Christie).
Reinagle, R. R., R.A., 1831, May 6 (E. Foster).

Reinagle, R. R., R.A., 1836, May 6 (E. Foster & Son).
Reynolds, Sir Joshua, 1795, March 13–14 (instead of 11–12 as printed on catalogue) (Christie).
Reynolds, Sir Joshua, 1796, April 14–16 (Greenwood).
Salisbury, E. G., of London, 1854, June 21–22 (Puttick).
Sandby, Paul, R.A., 1811, May 2–4 (Christie).
Schmidt, of Amsterdam, and others, 1813, May 8 (Christie).
Seguier, Wm., 1844, May 4 (Christie).
Shuckbourgh, John, of Burton, Warwickshire, 1771, March 1–2 (Christie).
Smith, John, Artist, 1821, June 2 (Christie).
Solomon, of Pall Mall, 1827, May 25 (instead of 23rd) and three following days (Phillips).
Stephens, Sir Philip, 1810, May 17 (Christie).
Strange, [Sir] Robert, 1773, March 5–6 (Christie).
Stubbs, Geo., 1807, May 26–27 (Coxe).
Taunton and others, 1849, May 29 (Christie).
[Troward], 1807, April 18 (Phillips).
Trumbull, John, 1812, June 12 (Peter Coxe).
Turner, Thos., of Hillford, Glos., 1827, May 19 (Christie).
Udney, J. & J. R., 1820, May 15 (Christie).
Vandergucht, 1788, March 14–15 (Christie).
Van Dornick (Baron), Donovan & Griffiths, 1811, Feb. 14 (Farebrother).
Van Fulens, of the Hague, 1788, April 25–29 (Greenwood).
Webb, John, 1821, May 30–31 (Phillips).
Webber, Wm., of Blackheath, formerly of Duke Street, Westminster, 1810, May 19 (Robins).
West, James, P.R.S., 1773, March 31—April 1–3 (Langford).
Westall, R., 1827, May 11–12 (Phillips).
Westall, R., 1832, April 14 (Phillips).
Westmacott, C. M., 1832, May 28 and June 2 (Phillips).
Whitefoord, Caleb, 1810, May 4–5 (Christie).
Wilkie, Sir David, 1842, April 25–30 (Christie).
Wilkin, Jun., 1813, April 30 (Phillips).
Wilkinson, Thos., Jun., merchant, 1811, June 29 (Winstanley).
Willett, John Willett, 1813, May 31 and two following days (Peter Coxe).
Wint, Peter de, 1850, May 22 and four following days (Christie).
Woodburn, Sen., of Knightsbridge, 1821, May 12 (Christie).
Wood, miniature painter, 1810, May 23–24 (Peter Coxe).
Yonge, Sir Geo. (collection formed by Boucher Cleeve), 1806, March 24–25 (White).
Zachary, M. M., of Adelphi Ter., 1828, May 31 (Phillips).
Zoffany, John, R.A., 1811, May 9–10 (Robins).

IN spite of the fact that the catalogues of picture sales held since the long vacation have quite a bulky appearance, the number of important dispersals is surprisingly few. The first one of importance was held by Messrs. Robinson, Fisher and Co. on November 14th, and was chiefly comprised of pictures by artists of the early English school. The lot of the sale was a three-quarter length Hoppner portrait of Charlotte, wife of Robert Sympson, or Simpson, of Middlethorpe Hall, Yorkshire, in low black dress with dark curly hair, seated in a landscape by a pedestal, her hands folded in her lap, and looking to (the spectator's) right, on canvas, 50 in. by 40 in. The portrait, which is the property of her descendant, Mr. Henry T. Law, of Knockbridge, Icklesham, Sussex, did not reach the reserve price at 4,600 gns. The same day's sale included the property of the late Mrs. Catherine Grove, of Eastern Terrace, Brighton, among which were: A drawing by Birket Foster, *A View on the Rhine*, with castle and figure in the background, 130 gns.; and two pictures by J. Linnell, sen., *St. John Preaching in the Wilderness*, 54 in. by 40 in., 100 gns. (first exhibited in 1818 at Spring Gardens, and, retouched in 1838, at the British Institution in 1839, it was originally purchased by Sir T. Baring for 150 gns.), and *The Woodcutters*, 50 in. by 74 in., which was in the Royal Academy of 1874, and was purchased by the late Mr. Grove for £3,000, now sold for 300 gns. These two pictures were exhibited at the Old Masters in 1883, and are described in Mr. A. T. Story's *Life of Linnell*. Other properties included: J. Hoppner, *Portrait of a Lady* in white low dress with auburn hair, 30 in. by 25 in., 320 gns.; and Philippe Duval, *Portrait of James II.* in rich dress and long black wig, seated, his left hand resting on a table, canvas, 53 in. by 38 in., signed and dated 1676, 180 gns.



Messrs. Christie's first picture sale of the season comprised the Sowerby heirlooms from Putteridge Bury, Hants., and pictures from various sources, but in no instance did a single work reach three figures. For future reference mention may be made here to the fact that there were sold at Taylor's Depository, St. George's Road, Southwark, on November 27th and 28th, a number of portraits of members of the Affleck and Dalben families. Messrs. Christie's sale on November 30th comprised the modern pictures and drawings of Mr. Henry Lovatt, of Low Hill, Bushbury, Staffs., and of the late Mrs. Sharp, of Myrtle Grove, Bingley, as well as some other properties. Mr. Lovatt's pictures included: J. H. L. de Haas, *Cattle and Peasant Girl on the Sea Coast, Picardy*, on panel, 35½ in. by 64 in., 100 gns.; two by B. W. Leader, *Carting Hay*, 35 in. by 55 in., 1898, 140 gns., and *On the Welsh Coast*, 30 in. by 48 in., 1887, 145 gns.; and G. Vincent, *A View on the River Yare, near Norwich*, with barges, hay-cart, cattle, and animals on a road, 43½ in. by 79 in., 400 gns. (at the Hugh Mair sale in 1902 this realised 630 gns.). Among the different properties was a drawing: Birket Foster, *The Chair-mender*, 14 in. by 21 in., 195 gns.; and the following pictures: three by Sam Bough, *Dutch Herring Brigs running out of Port in a Stiff Breeze*, 32 in. by 25½ in., 1858, 165 gns., *Crossing the Ferry*, thunderstorm coming on, 10 in. by 30 in., 1859, 68 gns., and *Dutch Fishing Boats in a Calm, off the Brill*, 23 in. by 17 in., 1859, 95 gns.; D. Roberts, *Ruins of the Temple of the Sun at Baalbec*, 57 in. by 93 in., exhibited at the Royal Academy of 1861, 50 gns.; and two out of the series of seven pictures illustrating the Legend of Saint George and the Dragon, painted by Sir E. Burne-Jones

for Birket Foster's dining-room, 1865-6. These two pictures, which were exhibited at the Old Masters in 1906, and measured 42 in. by 72 in., were *The Petition to the King*, 120 gns., and *The Princess Sabra* drawing the lot, 140 gns. The set of seven, sold in one lot, realised 2,000 gns. at Birket Foster's sale in April, 1894.

The sale of a portion of the stock of the late Mr. Thomas Richardson, of 43, Piccadilly, occupied Messrs. Christie on Saturday, December 7th, and the following Monday. The few lots which reached three figures being: T. Blinks, *The Water*, 19½ in. by 29½ in., 150 gns.; two by T. S. Cooper, *Cattle in Canterbury Meadows*, 47 in. by 71 in., 1890, 135 gns., and *The Contrast: the Beginning of November*, 1872, 48 in. by 72 in., exhibited at the Royal Academy of 1878, 128 gns.; J. Farquharson, *Sunshine Calm and Sweet*, 39½ in. by 29½ in., 135 gns.; B. W. Leader, *The Road by the River, Beredown, Dartmoor*, 23 in. by 35½ in., 1881, 100 gns.; J. Linnell, sen., *Evening*, 27½ in. by 38 in., 1865, 138 gns.; A. Ricci, *The Wedding Party*, 20 in. by 39 in., 100 gns.; and E. Verboeckhoven, *Ewes, Lambs, and Poultry in a Landscape*, 34 in. by 28 in., 1877, 175 gns. The total of the sale of 338 lots amounted to £5,297 12s. 6d.

Messrs. Robinson & Fisher's sale on December 12th comprised the collection of the late Mr. A. G. Fullerton, of Bournemouth, and other properties. There were only two lots of note. Sir T. Lawrence's *Portrait of Mrs. Allnutt*, in red plush dress, cut low, with jewel at breast and long gold neck-chain, dark curly hair with flowers and pearl earrings, on canvas, 30 in. by 25 in., sold for 2,900 gns. This portrait was exhibited at the Royal Academy of 1798, and again at the British Institution in 1843. The second was a small whole-length copy by Simpson of Sir Thomas Lawrence's *Portrait of Pius VII.*, 46 in. by 32 in., and this realised 110 gns. It was at one time in Lawrence's own collection, and at his sale in 1831 it brought 30 gns.; it passed into the possession of Clarkson Stanfield, the artist, at whose sale in 1868 it was acquired for £26. It is in no sense "the finished sketch," as stated in the sale catalogue, for the fine whole-length Lawrence at Windsor Castle.

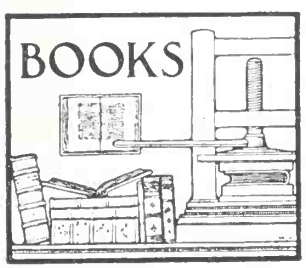
Messrs. Christie's sale on December 14th was partly made up of pictures by Old Masters and works of the early English school, the property of Sir George Dashwood, of Kirtlington Park, Oxford, but did not include any of the several very fine and interesting works which Sir George exhibited at Oxford in 1904. The Reynolds portrait of *Lady Dashwood* (May Helen, daughter of John Graham, of Kinross) and her infant son, *Henry George Mayne Dashwood*, the former in dark blue dress and white fichu, with blue riband in her hair, holding on her lap her child who is in a white frock, on canvas, 29 in. by 24 in., was knocked down at 2,600 gns. Sir Joshua painted the group in 1784, and exhibited it at the Royal Academy of the same year. He received 50 gns. for the picture, the merits of which were much discussed at the time of the exhibition, one critic declaring it "unequal to the rest of Sir Joshua Reynolds's pictures." Lawrence's portrait of *Miss Anna Maria Dashwood*, daughter of the lady in the Reynolds group, and afterwards wife of John, second Marquis of Ely, in white dress with mauve sash and scarf, resting her right arm upon a stone pedestal, 30 in. by 25 in., sold for 1,400 gns. Only one other picture in this property need be mentioned, an example of M. Van Musscher, *An Interior*, with three gentlemen studying astronomy, 22½ in. by 20 in., signed and dated 1671, 105 gns. An anonymous "property of a gentleman" consisted of a much discussed *Portrait of a Lady*, in blue dress and white muslin fichu, with a band of black riband round her neck, powdered hair bound with a blue and white 'kerchief, canvas, 29½ in. by 23½ in.—this was catalogued as by Hoppner, but opinions differed considerably, and by some it was declared to be an unusually fine and early example of Sir M. A. Shee. It sold for 1,500 gns.

The most interesting picture among the miscellaneous properties was an example of the Rev. W. Peters, R.A., so bitterly satirised by "Peter Pindar," who compared him to "Luke the Saint," and described him as "a man of gospel, art and paint." Until quite recently Peters had very little market value, but if his work was more fully known he would justly rank high among the exponents of the early English school. Very few of his best works appear in the open market, and the 340 gns. paid for a *Portrait of a Lady*, in white dress, in March, 1903, caused a good deal of surprise, and a revision of the generally-accepted opinion concerning his art. The picture sold at Christie's on December 14th was a fancy portrait of *Miss Mortimer*, sister of J. H. Mortimer, the artist, as "Hebe," well known through the engraving by J. R. Smith, which was published on June 10th, 1779. The picture, on canvas, 30 in. by 25 in., realised 500 gns., and has apparently never been exhibited. The other pictures included: Sir W. Beechey, *Portrait of Mrs. Hodgson*, in dark dress and white fichu, with powdered hair, 30 in. by 25 in., painted about 1812, 145 gns.; F. Mieris, *Two Boys at a Window*, amusing themselves with a cat, on panel, 15½ in. by 12½ in., 310 gns.—this is described in Smith's "Catalogue," No. 62, and has a lengthy pedigree of over a century and a half—at the Elisha Biscoe sale in 1833 it was bought in at 240 gns.; Ph. Wouverman, *A Scene at a Village Fair*, with horsemen tilting, on panel, 16 in. by 20 in., 360 gns.; A. Van der Neer, *A River Scene*, with buildings and a fisherman, moonlight, on panel, 14½ in. by 18 in., 95 gns.; and A. W. Devis, *Portrait of Isaac Osborne*, in brown coat and buff breeches, 29 in. by 24 in., 80 gns.

Two or three lots in Lord and Lady Brampton's sale held by Messrs. Collins & Collins on December 18th may be mentioned. J. R. Sartorius, *The Headless Horseman*, 80 gns.; J. F. Herring, sen., *Interior of a Stable, with Racehorse "Van Tromp"*, 70 gns.; and G. Romney, *Child with Barrow*, 247 gns. Messrs. Christie's last sale of the year comprised the ancient and modern pictures and water-colour drawings of the late Mr. William Rome, F.S.A., the proprietor of "Sweetings." Mr. Rome's pictures (106 lots realised £2,684 4s. 6d.) contained a few interesting works, the more important being: W. Hogarth, *Portrait of Mrs. Garrick*, in pink dress with large fichu and trimmings, and straw hat,

holding some flowers, 24 in. by 20 in., 125 gns.—from the J. Wadmore sale, 1854, when it realised 52 gns., and the Earl of Lonsdale sale, 1887, when it fetched 105 gns.; N. Maes, *A Young Child with a Spaniel and a Bird*, 14½ in. by 11½ in., 85 gns.—from the Strutt sale, 1889, when it sold for 55 gns.; J. A. Van Ravensteyn, *Portrait of a Lady*, in rich black and gold dress, with large white ruff, lace cap and cuffs, holding a fan in her right hand, on panel, 47 in. by 34⅝ in., 450 gns.; J. Ruysdael, *A Rocky River Scene, with a Waterfall*, 19 in. by 25 in., signed, 160 gns.; and Jan Victors, *The Village Surgeon*, 29 in. by 38½ in., signed and dated 1652, 80 gns.—this was purchased three years ago for 38 gns. Eight pictures were the property of the late Rev. G. D. Newbolt, two of which were in the Magniac collection dispersed in 1892, both portraits by German artists, *Albert of Brandenberg*, in cardinal's hat, on panel, 20¾ in. by 16 in., 42 gns.—formerly sold for 21 gns.; and *Albert Dürer*, in brown and white costume, bordered with black stripes, on panel, 23 in. by 16¾ in., with inscription and date 1498, 190 gns.—this realised 51 gns. at the Enmerson sale in 1854, 410 gns. at the Magniac sale, 1892, and 80 gns. in 1900.

THE first sale held in December was of a miscellaneous assortment of books from the libraries of the Earl of Crawford and others. The catalogue comprised 594 lots, and the amount realised was about £1,135. An incomplete copy of the first edition of the "Actes and Monuments," better known as *Foxe's Book of Martyrs*, 1562-3, realised £16; no perfect copy of this work has yet been traced. One believed to be perfect realised £150 some years ago, but one or two leaves were seen to be missing when it came to be collated, and it was accordingly returned. Attention may also be directed to a comparatively common but nevertheless desirable work, the Fermiers-Généraux edition of La Fontaine's *Contes et Nouvelles en vers*, 2 vols., 8vo, 1762, with the plate known as "Le Cas de Conscience," découverte. This realised £46 (mor., by Derome), while a very rare ed. of Chaucer's works printed without date by Thomas Petit, "dwelling in Paules Churche Yard at the sygne of the Maydens Heed," sold for £35 10s. (perfect, old cf.). *The Book of Hours*, printed by Pigouchet of Paris in 1501, and formerly belonging to the Heneage family, members of which were very prominent in Tudor days, was started at £5, and sold for £142—a noticeable difference.



The sale of Dec. 5th at Sotheby's consisted entirely of early printed books, nearly all from Continental presses; severe classics, among which the works of Quintus Curtius, Mamotrectus, Sidonius Apollinaris, and Sybilla loom large. Books of the class are not in much favour, especially in this country, though there are always buyers of them at a price, which, in this instance, was higher than we should have thought likely. For instance, the *Speculum Naturale* of Vincentius Bellovacenses, printed by Mentelin at Strasburg about the year 1475, fol., brought £24, and the *Sophologium* of Jacobus Magnus, Paris, 1477, fol., £10 10s. (old French cf.). These works, and many others of the same character, do not, however, demand an extended notice, and nothing further need be said, except to point out Dante's *Divina Commedia* of 1477. This book, belonging to the first edition having the commentary of Benvenuto da Imola, realised £50. It was perfect, bound in new stamped pigskin, and on the whole in good and sound condition. Sir Thomas Carmichael had a very long series of editions of works by Dante, this edition of 1477 included. The price realised at his sale in 1903 was £66 (perfect, modern mor. ex.).

On Dec. 9th and following day Messrs. Puttick and Simpson sold for £682 a number of books gathered from various sources. Shelley's *Alastor, or the Spirit of Solitude*, first edition of 1816, realised £26 10s. (orig. bds.); the four numbers of *The Germ*, 1850, in hf. mor., with the wrappers bound in, but the "Germ title" missing, £17 10s.; Alken's *Military Duties*, containing 56 coloured aquatints, published in 1830 without a title-page, £19 10s. (mor. ex.); and Grimm's *German Popular Stories*, 2 vols., 1823-26, 8vo, £48 (as issued). This was a very fine copy, Vol. I. being in picture boards, and Vol. II. in cloth with label.

This brings us to Messrs. Hodgson's sale of Napoleonic literature held on the 10th. The catalogue comprised books in English, French, and German arranged in divisions, all relating in some way or other to Napoleon I. The whole of the day was occupied in selling the collection, the 11th being devoted to a number of finely bound books belonging to various departments of modern English literature. The Napoleonic books, though important enough when viewed as a collection, sold individually for small sums, notwithstanding that practically all of them were handsomely bound in the best style by Zaehnsdorf, and were invariably in fine condition. Combe's *Life of Napoleon*, 1817, in full crushed levant mor., sold for £9 15s.; Ireland's *Life of Napoleon*, 4 vols., 1823-28, similarly bound, for £24 10s.; and *La Correspondance de Napoléon* in 32 vols., 1858-70, for £12 15s. (hf. levant mor.). These were the highest amounts realised, the vast majority of others selling for less than £2. The books forming the first portion of the second day's sale, belonging to the same owner, were also in fine condition, the binding in nearly all cases being either by Zaehnsdorf or De Sauty. These sold better, though the largest sum realised was £30 for a series of 42 vols. of *The Ibis* (hf. mor.) at the very end of the catalogue. The total number of lots was 593, and the amount realised for the two days' sale £1,148.

The library of the late Mr. Falconer, of Dundee, contained what was probably a complete collection of the works of Mr. Andrew Lang, comprising books entirely written by him, works edited by him, and works

containing contributions by him, as well as magazine and newspaper contributions, including first and other editions, and large and small paper copies of most of his publications. As Mr. Lang is perhaps the most voluminous writer we have, it is not surprising that more than four closely printed pages of the catalogue were required to describe the collection. It was sold in one lot, and realised £150.

Messrs. Sotheby's sale on Dec. 12th and two following days was much more important, and comprised a collection of books of a miscellaneous character derived from many sources. One record price was obtained on the 14th, namely, £260 for a fine copy of Shakespeare's *Poems*, 1640 (orig. sheep, backed). The nearest approach to this large amount was £220 obtained in November, 1906, for another copy, which, however, showed a number of defects and was smaller in height. As all the world knows, "tallness" counts for a great deal when important books are concerned, and the measurements in these cases were 5½ in. by 3¾ in. and 5 7/16 in. by 3½ in. respectively. It is interesting to note that at the sale of Dr. Bernard's great library of 50,000 volumes in 1686, a good copy of the *Poems* of 1640 sold for a shilling, and that the Daniel copy, also a good one, realised no more than £44 in 1864.

The book creating the most interest at this sale was, however, the nearly perfect copy of Gower's *Confessio Amantis*, printed by Caxton in 1483, belonging to Shrewsbury School, and doubtless known by sight at least to generations of boys who received their education there. It was withdrawn from the sale at the last moment, and by this time is, no doubt, once more in its ancient resting-place—its only suitable home. Mrs. Browning's *Battle of Marathon*, 1820, which realised £60 at this sale, was finely bound by Zaehnsdorf in cf. ex., with edges gilt. No other sale of this scarce work is recorded, except in New York in 1895, when the amount realised was $330 (mor. ex., uncut). For future reference it may be mentioned that the poem consists of Title, Dedication, Preface (v.-xv.), and text, pp. 1-72. Five copies can now be traced. Other books of note disposed of on one or other of the three days included Hakluyt's *Virginia Richly Valued*, 1609, 4to, £31 (cf., title stained, cut); *Paradise Lost*, seventh title-page according to Lowndes, 1669, 4to, £33 (mor. ex., title soiled and scribbled on); *Burns's Poems*, the first or Kilmarnock edition of 1786, £118 (boards, roughly stitched, used copy); Burton's *Anatomy of Melancholy*, 1621, £27 10s. (mor., stained and mended in parts); White's *Natural History of Selborne*, 1789, £13 10s. (cf.); *Shakespeare's Second Folio*, Thomas Cotes, for Smethwick, Aspley, Hawkins, Meighen and Allot, 1632, £115 (orig. cf., some leaves defective); and a number of autograph letters, not within our province, though important enough. The total amount realised was £3,276.

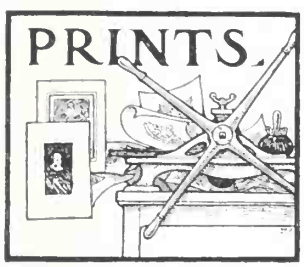
On Dec. 17th Gebhart's *Sandro Botticelli et son Epoque*, quite recently published by Goupil at the equivalent of £40 unbound, realised £20 10s. at Hodgson's. This was one of fifty copies issued on Imperial Japan paper, and had been finely bound by Zaehnsdorf in red crushed levant morocco extra. Redford's *Art Sales*, 2 vols., 1888, with a number of manuscript annotations in the second volume, sold for £15 (buckram, uncut), and Ward and Roberts's *George Romney*, 2 vols. bound together in morocco extra by Zaehnsdorf, for £11 5s. The same day an inferior copy of the first edition of *The Compleat Angler*, 1653, realised £100 at Christie's. The title-page and several leaves were in facsimile, and the book had been cut down to some extent, and was stained. Many other books, less familiar, realised handsome prices at this sale, as for example a sound copy of the *Second Prayer Book of Edward VI.*, printed by Whitchurche in 1552, £82 (old cf.); an imperfect copy of the same King's *First Prayer Book*, printed by Grafton in 1549, £47 (orig. hf. sheep); Cicero's *Thre Bookes of Tullius Offyce*, Wynkyn de Worde, 1534, £22 (cf.); and the *Cato Major*, printed and sold by B. Franklin, Philadelphia, 1744, £42 (orig. hf. cf.). A copy of the *Kelmscott Chaucer*, in the original binding, brought £50 8s. Nichols's *History of Leicester*, 4 vols. in 7 (Part ii. of Vol. I. wanting), £52 (ht. russia); Milton's *Paradise Lost*, 1669 (7th title-page), £24 (old cf.), and the *Paradise Regained*, 1671, a fine tall copy, measuring 6 1/8 in. by 4½ in. (orig. cf.), £38.

The sale of Earl Howe's celebrated collection of Shakespeariana and other old plays, held at Sotheby's on Dec. 21st, brought the year to a close. A great deal had been expected from this sale, as many of the pieces were of the highest degree of rarity and in a different position altogether from what they were in the days when Charles Jennens gathered them together with the object of revising the text of Shakespeare. This would be about the year 1745, when the now almost priceless quartos could be got with comparative ease for a few shillings each. However, as it happened, the "leading booksellers, bibliophiles, and others" who thronged the large room at Sotheby's were doomed to disappointment, for the auctioneer at once announced that the first 28 lots in the catalogue had been disposed of privately a day or two before, though the purchaser, not requiring 14 of the quartos, had decided to offer them for sale in the usual way. This meant that he had retained the best, and so all opportunity of record-breaking was lost. Nevertheless, some high prices were realised. The first folio sold for £2,025, the second for £98, the third, quite as scarce as the first though not so valuable, for £525, and the fourth for £80. None of these copies were in immaculate condition, though they contained all the leaves, the defects being confined to stains, soils, and splits.

The following prices afford, collectively, very good evidence of the great demand there is for *Shakespeariana* at the present time. *Hamlet*, the fourth quarto of 1611, £400 (perfect, but stained); the two parts of *The Whole Contention betweene the Two Famous Houses Lancaster and Yorke* (1619), £120 (perfect, but stained); *King Lear*, the second quarto of 1608, £200 (perfect, and a good copy); *Richard the Third*, 1629, the last but one of the old separate quartos, £115 (slightly stained);

Love's Labour Lost, the second quarto, 1631, £201 (slightly stained); *The Merry Wives of Windsor*, the second quarto, 1619, £160 (soiled and mended in parts); and *Romeo and Juliet*, the second quarto, 1599, £165 (imperfect and mended). Among the seven doubtful plays we notice *Cromwell*, first edition, 1602, £222 (defective)—the Roxburgh copy realised £5 10s. in 1812; *Locrine*, 1595, £120 (defective and mended); and *A Yorkshire Tragedy*, 1619, £71 (good copy). Ben Jonson's comic satire *Every Man out of His Humour*, 1600, realised £70, though a blank leaf was missing and several leaves were mended and stained. The total amount realised at this sale was £5,335, or about a third of what would have been obtained in all probability had the whole collection been disposed of publicly.

THE old prints sold at the various London sale rooms during December were on a par with the majority of the other items that came under the hammer during the month. Notable prices were the exception, few really important prints being offered. Christie's held two sales, one on the 3rd and the other on the 10th, but neither collection was exceptional. The first sale consisted chiefly of modern etchings and engravings, though a few prints by masters of the early English school were also included. One of the chief lots in the sale was a third state of that ever-popular print *Master Lambton*, by Cousins, which went for £33 12s., whilst another was a first state of J. Jones's print of *Mrs. Edwards*, after Lawranson, which made £36 15s., the highest price during the day.



Only one of the etchings passed £20, *The Portals of Rheims Cathedral*, by A. H. Haig, reaching £22, whilst two by Seymour Haden, *Mytton Hall* and *The Three Sisters*, made together £25. A series of Meissonier remarque proofs made sums varying from £2 5s. to 15 guineas, and various other etchings made proportionately low prices.

The sale on the 10th was of rather more importance owing to the inclusion of a few good prints after Reynolds, Hoppner, and others, and some French colour prints. The latter made the highest price in the sale, though they were nearly approached by certain prints of the English school. The French prints consisted of that well-known pair by Debucourt, *La Noce au Chateau* and *Le Menuet de la Mariée*, and that equally popular pair by Descourtis, after Taunay, *La Noce de Village* and *La Foire de Village*. These four prints, which were sold in one lot, realised £157 10s.

Next in importance were two nice impressions in colours of *The Snake in the Grass*, by Ward, after Reynolds, which made £105 and £92 8s. respectively, whilst there must also be mentioned a fine impression of the only state of W. Dickinson's print, *Lady Taylor*, after Reynolds, which just reached £100.

Sotheby's held a rather important sale on the 4th consisting chiefly of engraved works by Albert Durer, though there were also a few fine engravings of the English and French eighteenth century schools. For the 120 lots offered the sum of £1,567 was obtained.

The collection of Durer prints, which was the property of a lady, consisted of some sixty-two lots, few of which, however, made more than ordinary prices. A few of the prints were damaged, and had been repaired, but as a whole they were of a high standard as regards impression and condition.

The chief lot sold was *St. Jerome Seated in His Cell*, No. 60 in Bartsch, which made £100, whilst *St. Eustace Kneeling before a Stag*, cut close and slightly repaired, made £10 less. An impression of *Melancholy* from the Mariette collection sold for £51, *The Great Fortune*, at one time in the Donnadian collection, went for £43, and *The Coat of Arms with a Cock*, realised £64.

In the latter portion of the sale there must be noted a proof before letters of Cheesman's mezzotint of *Lady Hamilton as a Spinster*, which made £71, and a brilliant proof, with one line of inscription only, of De Launay's engraving *Le Billet Doux*, after Lavreince, for which £82 was given.

Messrs. Puttick & Simpson held three sales of prints during December, in none of which was any exceptional price realised. The chief lot was a beautiful stipple, in colours, of *He Sleeps*, by Tomkins, which made £19. This print will be familiar to our readers from the reproduction published in the fifth volume of THE CONNOISSEUR.

The Rome Collection

THE chief art collection to be dispersed during December was that of the late Mr. William Rome, well known as the proprietor of "Sweetings," which occupied Christie's rooms for three days towards the end of the month. On the first day, the most important lot was a very fine bronze sword, Hungarian, late Bronze or early Iron Age, from the Forman collection, which made £75; whilst on the second day interest was centred in a half-suit of fluted armour of the Maximilian fashion, German, first quarter of the 16th century, which fell at £225. The concluding day proved to be the most interesting and important, including as it did some fine furniture, china, and bronzes, and one or two good pieces of tapestry. Of the china, which was practically all Oriental, the highest priced item was a large Nankin bottle of triple-gourd shape, decorated with peonies and dragons, which made £157 10s.; whilst among the furniture the chief lots were a settee and eight chairs of Hepplewhite design, which made just ten shillings short of £200, and a Kingwood show cabinet of Louis XIV. design, for which £120 15s. was given.

The *clou* of the whole sale proved to be a charming Italian 16th century figure, "The Spinario," which figured in the Lonsdale sale, realising 85 gns., but which now reached £315.

TWO sales of porcelain were held at Christie's during December, one on the 6th and the other on the 13th, but only at the latter were any notable prices realised. This latter sale attracted considerable attention, and bidding throughout the afternoon was of a most spirited character. One surprise awaited those present, which occurred when a small Bristol teapot and cover, painted with the Burke arms, was offered. This teapot was part of the service presented by Champion, the founder of the factory, to Edmund Burke, and was already known to many present, having realised £190 at Sotheby's in 1871. When it was put up, the hammer did not fall until £441 had been reached.

Prior to this, a collection of twenty-seven Crown Derby figures of dwarfs, each different in modelling and colouring, and with various inscriptions on their hats, made £504; and a Kien Lung famille-rose vase and cover sold for £199 10s. Later in the day a pair of old Dresden groups of Count Bruhl's tailor and his wife riding goats, made £262 10s.; and a pair of candelabra from the same factory, formed of groups of ladies and gentlemen playing musical instruments, sold for £194 5s. There must also be mentioned a Menecy group of two lovers, which realised £210.

Apart from the Rome sale, little furniture of any sort appeared in the sale room during December, and only two lots need be mentioned, both of which appeared at Christie's sale on the 13th. The first consisted of a charming Adam cabinet painted in the style of Angelica Kauffman, which made £278, and an Adam sideboard, surmounted by a pair of oviform vases and pedestals, for which £105 was given.

BUT for the sale of silver at Christie's on the 12th, and the disposal of the collections of the late Lord and Lady Brampton by Messrs. Collins & Collins, December would have been a month of little interest for collectors of old silver.

Excellent prices were realised throughout at the former sale, which consisted of silver plate from the collections of the late Mr. F. R. Warre, Captain A. M. Harris, and Mr. William Rome. In Captain Harris's section the chief item was a William III. coffee-pot, plain, with gadrooned border, by Peter Harache, 1695, which, at 160s. an ounce, produced £185 4s. Various important lots were sold from private sources, amongst them being a set of twelve James I. silver-gilt Apostle-spoons, which made £480, a pair of Charles I. stump-top spoons, 1635, which made £74, and the following items which were sold at per ounce: a George I. two-handled porringer, 170s.; a small plain mug, with the Chester hall mark for 1725, 105s.; a Charles II. porringer, 1680, 165s.; a Charles II. chalice, 135s.; and a porringer and cover of the same period, 1683, 160s. per ounce.

The silver at the Brampton sale, of which there was about 3,000 ounces, was not exceptional, though a few of the pieces attracted some attention. The most important lot, however, came as a surprise, as it was included with an unimportant liqueur decanter and inkstand. It was an old stoneware jug with silver mounts, dated 1590, which had only been discovered after it had been so ignominiously catalogued. The bidding for this rare lot was extremely keen, and did not cease until 400 gns. was reached.

COLLECTORS of coins and medals were well catered for during December, Messrs. Glendining & Co. holding a sale which extended over three days, and Messrs. Sotheby dispersing the O'Hagan Collection of English, Scotch, and Irish coins, and an important collection of Greek coins from an anonymous source. The medals were the chief feature of the first-named sale, an African transport medal, 1809—1902, making £5 15s.; three Peninsular medals, two with ten bars and one with nine, going for £8 5s., £7 15s., and £8 respectively; a Naval medal, with bars for Camperdown, Copenhagen, 1801, fetching £7 15s., and a Regimental medal of the 12th Foot, going for £8.

The O'Hagan sale, which occupied Sotheby's rooms for five days, produced £2,464, the catalogue containing just over 700 lots. The chief lots in the collection were two Henry VIII. George Nobles, one of which made £22 and the other £22 10s.

BURLINGAME
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THE FARRIER'S SHOP

BY PAUL POTTER

ROYAL ACADEMY WINTER EXHIBITION

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers

"A Free City of Itself"
Written and Illustrated by Leonard Willoughby

THE loyal and patriotic citizens of Winchester are much to be congratulated on having decided to recall some of the most stirring episodes of their city's wonderful history, and to present these as object-lessons to the public. By this I mean that they are following the lead of other historic towns, who have organised local pageants in order that their famous histories should become better known the world over. At the same time it has enabled them to benefit their local charities from the proceeds of these magnificent displays. If, then, such towns as Sherborne, Warwick, Bury St. Edmund's, Romsey, Oxford, and St. Albans, have all been able to produce pageants of the most successful and at the same time impressive description, one can readily forecast what a similar display at Winchester will mean, for this place has unlimited episodes in history to draw upon.

So quaint, so ancient, so important is the history of Winchester, a city which even in the days of King John was described as being "a little independent state in the heart of the realm," and so bound up is it with the whole growth of England, that no other city in the kingdom can compare with it in this respect. Was not Winchester once the capital of the kingdom of Wessex? Was it not here that in early days every prince and prelate of great name was welcomed? The chief city, aye, even the capital of England, the home of Alfred the Great, the birth, marriage, coronation, and burying-place of kings and queens, the refuge of letters and art, and the mother of English public school life!—surely these

THE EAST PROSPECT OF THE CITY OF WINCHESTER FROM AN OLD ENGRAVING

alone are more than enough to make it a place of absorbing interest, a place to visit, to study, to ponder over and remember. An article on so important a city must resolve itself into a more or less abbreviated summary of a few facts concerning the municipal life of the city, which is also in keeping with the rest of the interesting things connected with Winchester. This by reason of the fact that it is the oldest corporation in the kingdom. It is older than that of London and York, and being such, it is curious to find that its chief magistrate should not hold the honourable prefix of "Lord" Mayor, such as has been bestowed on several towns of, practically speaking, modern standing, as compared with this the once royal and most important city in the kingdom. Some few facts concerning Winton, one of its ancient names, appear on the walls of the Council Chamber of the Guildhall, and as these are somewhat quaint, and at the same time summarise matters, I give them as they are written. They are known as "The City Tables."

NAPOLEON I. BY CANOVA

"This city was called Caergwent (white city) by the Britons, Venta Belgarum by the Romans, **Vintanceavten** by the Saxons, Wintonia by the monastic writers, and Winchester by the English.

"(1) It is said to have been founded by RUD HUDIBRAS, the Son of LEVI, the Son of Brutus. Greenshield, the Son of **Ebranck**, the great-great-grandson of Brutus I., 1004 before the birth of Christ, in the year of the world 3000, 254 years before the first building of Rome.

"(2) It is said to have been environed with walls by Mulmutius Dunwallo, Anno Mundi 3528.

"(3) It is said to have been fortified and defended against the Emperor Claudius by Guiderius, A.D. 44.

"(4) It was defaced by Porrus, a pirate, when Constans the monk reigned, A.D. 445.

"(5) It was well-nigh consumed with fire by Hengist, A.D. 462.

"(6) It was re-built, and again fortified by Aurelius Ambrosius, A.D. 470.

"(7) It is said to have had a strong and stately castle adjoining to it built by King Arthur, Anno Dom. 523.

"(8) It was made a Bishop's See by King **Kingils**, A.D. 636.

"(9) The Guild of Merchants was in the reign of King Ethelwolph, A.D. 856, first established here.

"(10) The Hock Tide Merrim" began here in the reign of King Ethelredi, A.D. 979, but being let fall were again revived in Edward the Confessor's time, A.D. 1042.

"(11) *Domesday Book* was collected and made here, Anno 1083.

"(12) The Great Seal of England and the office for keeping thereof were first appointed and kept in this city, A.D. 1044.

"(13) The first trial of nobility in criminal causes *per pares* was held here, A.D. 1076.

"(14) The city, with the guildhall and most of the records, was burnt A.D. 1112.

"(15) The first Charter under the Great Seal of England was granted unto the citizens free of the Guild of Merchants in Winchester to be Toll and Custome free through all the King's dominion by Henry I., A.D. 1102.

"(16) King John, A.D. 1208, granted the Mint and Exchange of Money to be kept in this city with many other privileges.

"(17) This King incorporated this city by the name of the Mayor and Burgesses, and for 200 marks rent granted Jura Regalia in Fee Farm for ever to them.

"(18) The liberty to have and use a Common Seal was granted them by Henry III., A.D. 1242.

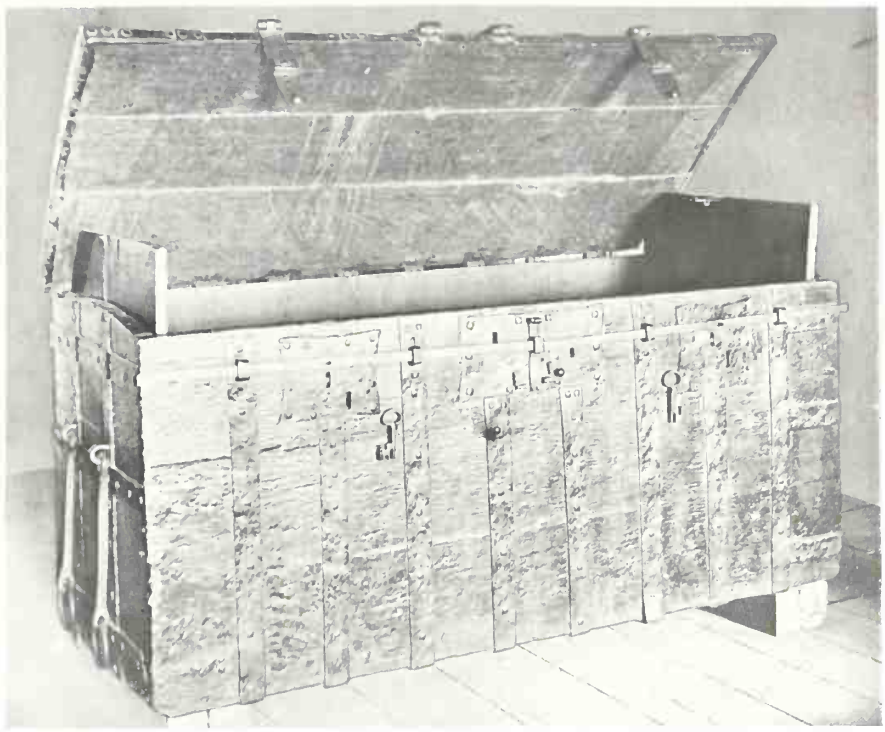
"(19) The city gave title Earl of Winchester to Saer de Quincey, Anno 13th Regni John.

"(20) The city of Winchester disputed the point of

precedency at the King's feasts with those of London so late as the year 1269.

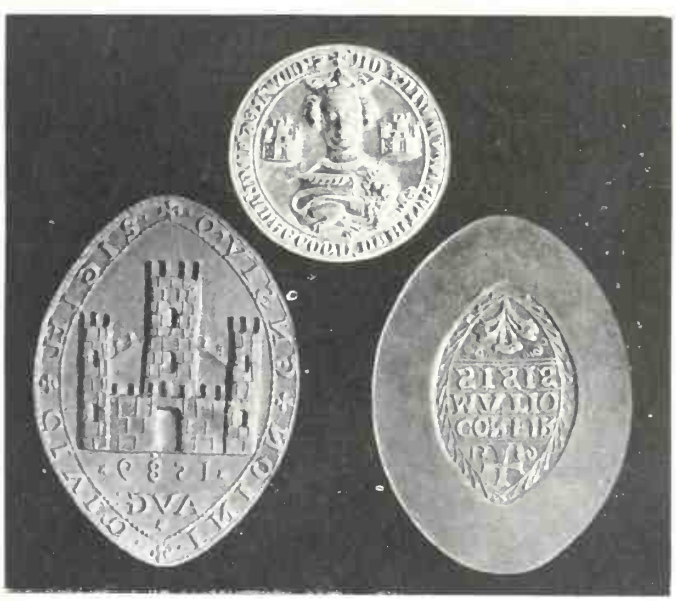
"(21) This city gave title of Marquiss of Winchester to William Lord Pawlett, Earl of Wilts, Anno 5th Edward VI.

"And hath given place of Birth, Education, Baptism, Marriage, Micholgemots, Gemots, Synods, National and Provincial Sepulchre to more Kings, Queens, Princes, Dukes, Earls, Barons, Bishops, and Mitred Prelates before the year of our Lord 1239 than all the then cities of England together."



OAKEN IRON-BOUND COFFER

Now were I to pause here and confine my description of Winchester's history to the preceding quaint and comprehensive summary of facts, I should save myself much perplexity, and avoid many difficulties. It must be remembered, too, that the scope of this article is only to describe such treasures as to-day exist and are the property of the Corporation. I admit the temptation is great to write at length regarding those early days when Briton, Roman, Saxon, Dane, and Norman made Winchester the most important centre in England. I would speak of those stirring days when William seized the city and exacted hostages. I would follow Rufus's questionable reign and tragic death, or better still, the prosperous era under Henry I. Then, too, the periods during the reigns of Stephen, Henry II., Richard I., John, Henry III., and Edward I. are full to overflowing with historic points so fateful to England, all of which were decided upon at Winchester. Chapter upon chapter might be written on the great ecclesiastics, the statesmen-bishops of that time, and of the enormous power and influence which they wielded for good or bad. Then, too, the many religious bodies which existed were much to the fore in Winchester—notably the Benedictine monks of St. Swithin—and it is due to them that many of the city's fine buildings came to be erected. Considering all the strife that for so long existed here, and the ravages by plagues and destruction by fires of the city, it is a wonder that any single building or document is left—silent witnesses of all the greatness that has been. At least there is left its noble cathedral in its midst, which has stood for now nigh on 900 years, and other buildings of great age to which I will



ROUND SILVER SEAL GRANTED BY EDWARD I. AND ELIZABETHAN REPLICAS OF 13TH CENTURY BRONZE SEALS

MEDAL STRUCK BY ORDER OF THE COLLEGE OF ST. MARY WINTON ON 500TH ANNIVERSARY OF THE COLLEGE

make short reference.

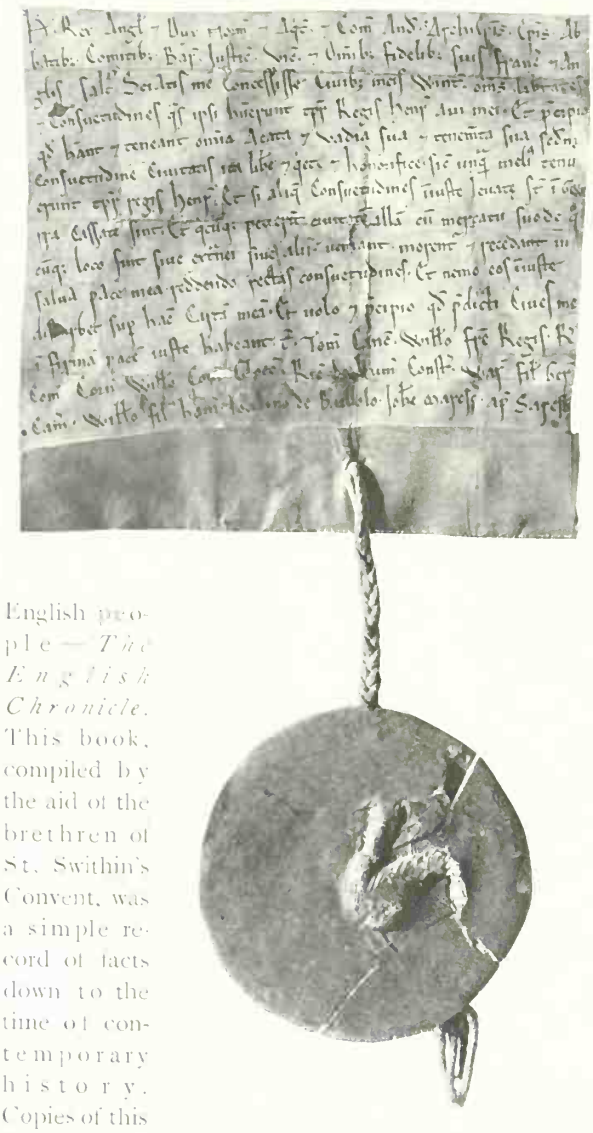
Winchester was an important centre in the days of the Roman occupation. It was, no doubt, the geographical characteristics of the district that led the Romans to make their settlement at Winchester. They then called Winchester Venta Belgarum. Their settlement at first took the shape of an oblong rectangular camp, with the base resting on the river. The main thoroughfare—now High Street—divided it from east gate to west gate, while the main *via* intersected it from south gate to north gate.

Thus was the town or settlement divided into four quarters. The law tribunals were in the upper part, and in the lower the temples of the gods, the chief dwellings and headquarters of the officials. From the gates six roads radiated. It was not, however, till Egbert came to the throne in 802 that the greatness of the kingdom of Wessex began. During his reign the supremacy of England was transferred from Northumbria or Mercia to Wessex, and thus Winchester rose at once to eminence. Even as early as 856 there was municipal government, for we find the name of Beornulf, Wiegreta of Winteceastre, a royal officer named by the King, who held special jurisdiction within the city.

As to the *exact* year when a settled civic government commenced, I must be pardoned if I express no opinion, though the authorities at Winchester have themselves stated that the millennium of this was in 1897, owing to the fact that Beornulf's death is recorded in the *Saxon Chronicle* as taking place in 897.

The city also celebrated in 1884 the 700th anniversary of the Mayoralty, which seems accurate, thus making Winchester undeniably the premier Corporation in point of age—a fact which London has even conceded. The Guild of Merchants of Winchester, the oldest in the kingdom, were granted their charter by Ethelwolf, father of Alfred the Great, in 856. It was during his lifetime that Winchester became the chief city in England, for while other kingdoms went down before the Northern pirates, Wessex stood its ground. And this partly owing to the fact that it was further away from the main point of attack, and at the same time had a capable succession of Kings in Egbert, Ethelwolf, Alfred, and Edward the Elder. At last, when England fell into the powerful grasp of King Cnut (or Canute), Winchester became the capital of his new realm. The country was then cut into two parts—Wessex and the Danelaw—by a line running from the Thames just below London in a N.N.W. direction to Chester.

For eighteen years King Alfred reigned at Winchester, ruling so wisely and so well that his name became for ever famous. Winchester was then the home of art and learning: it was here that Alfred wrote the first and greatest history book of the English people—*The English Chronicle*. This book, compiled by the aid of the brethren of St. Swithin's Convent, was a simple record of facts down to the time of contemporary history. Copies of this were sent to



HENRY II.'S CHARTER AND SEAL

various places—Peterborough, Canterbury, and elsewhere—the original book being kept at Wolvesey Castle, fastened to a desk by a chain, that all who would and could might read it as it grew from year to year. This manuscript is, I believe, still to be seen in the library of Corpus Christi College, Cambridge. It was at Winchester that the original *Domesday Book* was compiled and kept among the Royal Archives until replaced by William's more complete *Royal Roll*. This first famous book had its home at Winchester so long as the city was a capital—in fact it was often carried about with the kings on their progresses as a definite record of fact. From it there was no appeal. William Rufus, immediately on his father's death, hastened to Winchester to lay his hands on the treasures stored there—gold and silver vessels, valuables, robes, gems, and other precious things. During this reign St. Giles's Fair was instituted, which was the means of bringing many merchants to Winchester and much foreign trade. It also lessened the narrowness of the guild system. In fact, it superseded all local business, all shops and stalls in the city and for a circuit of seven leagues around, even those at Southampton, being rigorously closed. Cloth, wines—home-made and foreign—were the chief articles dealt in. Though the wine trade died out, the cloth industry continued down to almost modern times. With the aid of the sources of income from the profits realised by the letting of booths and stalls, also from the trade done by the Convent in foreign wines, and the "spicery" or grocery stall, and the sale of furs in winter, Bishop Walkelin completed the Cathedral with its Chapter House, to which Rufus's body was brought for interment after his fatal hunting accident.

In the time of Henry I., Winchester was the seat of Government, and had a staple manufacture of cloth, made from the wool of down sheep. Craftsmen of every kind—goldsmiths, weavers, fullers, smiths, abounded under the shelter of the Merchants' Guild. There was also the famous mint fixed there "for ever" by King John. Here, too, were the Royal Archives, standard weights and measures, and the great chest of the Treasury. As regards the city's Government, there appears to be no mention made of a Mayor or Corporation until John's reign, though there existed a civic government, presided over by a provost, wickreeve, or portreeve. The city had enjoyed very distinct franchises, and had early liberties, which were confirmed by charters of Henry II. There is a tradition that Florence de Lunn was the first mayor, and thus the civic authorities date the beginning of Winchester's corporate existence in 1184. Elizabeth's charter also mentions that Winchester shall be for ever hereafter a "Free City of itself," meaning by this, a body politic capable of holding lands and other property, of having a common seal of its own, and of administering its own affairs within the walls.

SEAL OF THE REIGN OF CHARLES I.

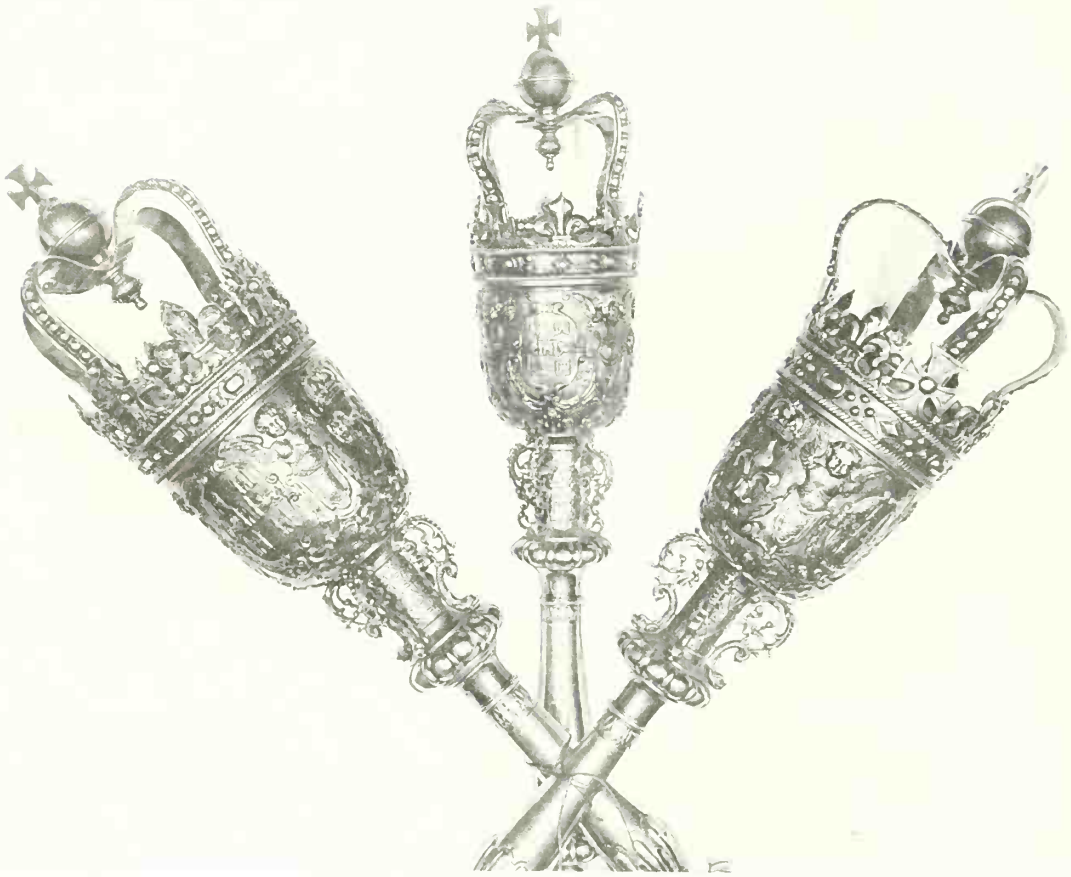
RING WITH WHICH MAYORS ARE WEDDED TO THE CITY ON ELECTION

THE GREAT MACE OF THE CITY

In earlier times the kings were very careful to emphasize their ownership of the city, and as a Royal city it had been handed over as "Morning gift," and then as dowry, to one or other of the Queens of England. Rents and moneys were paid to the king as lord, and these were collected by the sheriff, and by him paid over to the Royal Exchequer. Later on the king granted the Firma Burgi, or letting of the city at farm, to the citizens; that is, he took a fixed sum, and left them to collect the rents and payments as they could. Thus the municipal authorities levied such a tax as would raise the sum required on houses, stalls and shops. The rent in 1157 was £142 12s. 4d., in 1162, £197 7s. 5d., now equivalent to nearly £3,000; but in the following century it had dropped to £80, and in 1264 to 100 marks. As trade grew less the rent also diminished, till the last remaining traces of this relation with the Crown disappeared in a charter of George III. in 1762.

Dean Kitchen, in the opening remarks

of his excellent work *Winchester*, edited by Mr. E. A. Freeman, M.A., and the Rev. W. Hunt—a work to which I have incidentally turned in writing this article, and to whom I tender my acknowledgements—speaks of the impossibility—even in a book—to do full justice to the most historic of English cities. He refers also to the pleasant task it would have been to be able to work out in detail the domestic life of our civic ancestors, or to trace the gigantic commerce of its present position as one of the smaller towns of England. "Time was when Winchester more than rivalled London: for centuries she was but little behind the more favoured capital. The receding tide has left her strewn with many relics of those days. The ground plan of the city still recalls the Roman camp: the great hall of the castle, now but a *salle des pas perdus* to the Law Courts of the county, enshrines the memories of royal banquets, of state



THREE SMALLER MACES OF THE CITY

England to its sources, which are indicated by the standards of coin and weight and capacity kept for centuries in the Royal City; or to sketch the comings and goings of kings and statesmen, churchmen and men of learning who thronged its streets in the days when monarchs "wore their crowns" in state in Winchester at the Easter festival. He speaks of the place as teeming with picturesque tradition and anecdote, while it has its own part in art and literature, church authority, feudal custom, royal lordship, and civic liberties. He traces the outline of the city's growth down to the time of its highest honour under Henry I., and thereafter its gradual and steady descent from Henry III.'s misrule to trials, and of early councils and parliaments; the College, where troops of manly youths bear daily witness to the wisdom and piety of their founder, still holds a notable place in the annals of English education.

"The Cathedral is eloquent of a thousand noble memories. Wolvesey ruins remind us of that proud prelate castle builder, Henry of Blois, who thought the Winchester bishopric so rich and important that he dreamt of raising it to a level with the memorable mother church of Canterbury. All these things, which still remain in tranquil suggestiveness, conscious of a very different past, attest the intimate union which has been between Winchester and all that

was noblest in the earlier history of our country." And of those things which still remain, let us take a brief glance. In looking around the city as it is to-day, I find there are many interesting objects —links with the past. The city has not been unmindful of this great past. In the venerable old buildings themselves are many of those links which existed when Winchester was in the full tide of its glory. They saw, too, its decline: its trade disappear. They felt the force later on of Cromwell's guns, and they saw its civic plate given to Charles! They stood here while the hand of death swept its streets with its fearsome scourge. They were familiar to Charles II., who loved the old city, to Nell Gwynne, and to Queen Anne, who was anxious to make Winchester her south country residence. They became home to those foreigners in trouble in the eighteenth century—French refugees (clergy) who found sanctuary within the walls of Charles's unfinished palace, called the "King's House."

Though Winchester's importance as a capital and centre of commerce has departed now for some 600 years, still it is to-day a prosperous city, with considerable residential attractions. It is, however, principally dependent on its well-to-do residents. Its population, something over 21,000, is well governed by a mayor and corporation. It is also a military depôt. It lies on the eastern slope of a high hill, and is washed at the foot by the winding Itchen. The town portion of the city is quite in a valley, for both east and west it is guarded by high protecting hills running north and south. The principal part of the city in High Street was formerly known as "Cyp" or "Cheapside"—the old original street made by the Romans. This, together with Jewry Street—for Winchester was once the Jerusalem of the Jews in England—which leads out of it on the north side, contains most of the principal shops and business premises. At the top of High Street at its west end, overlooking the town, is the old West Gate, in which are preserved some of the most interesting relics of early days. The work of its restoration was undertaken in 1897 by Mr. Alfred Bowker, then Mayor, Mr. C. H. Goodbody, and Alderman W. H. Jacob, J.P.

Happily there are those of its citizens who cherish the history and the ancient possessions of the city. To these the thanks of all lovers of the city, its history and art, are due, but a special debt of gratitude is owing to Mr. Alderman W. H. Jacob and Mr. Alderman T. Stopher—both ex-mayors —for their untiring labour in their discoveries and restoration of ancient documents and treasures, which had been sorely neglected, but which are of the utmost value and interest to the community. That their work will live in the future to be of instruction and delight to those who are to follow, will, I hope, be a source of gratification to them, and in a measure repay them for their inestimable service. In the old West Gate, a fine example of fourteenth century work—built on the site of a Roman gate —are contained some most interesting relics, the chief of which is the Borough Moot Horn, made in bronze. It is a good example of metal work of the period of Henry II., and was used by the Sergeant-at-Mace for summoning assemblies.

MAYOR'S COLLAR AND BADGE

The chasing round at the broad end represents mitred prelates with crosiers standing between lions rampant.

Another interesting object here is the ancient coffer—a great oaken iron-bound chest or "hutch," with three locks and ponderous bolts. It is the successor of one less strong, which in 1590 was broken open in the former guildhall, when account books, city seals, and "four score pounds," besides plate and valuable deeds, were carried away. This coffer was the bank and fireproof chest of Tudor and Stuart days, holding coin, pledged plate, and other valuables. The standard weights, ranging from Edward III. to Henry VII. and Elizabeth's reign, are also here. These include the celebrated Winchester bushel—the work of one William Nele. There is also the original yard measure, said to be the length of the King's arm! but which, I fancy, has since been lengthened. Pieces of armour, ancient weapons, Oliver Cromwell's spur, Charles II.'s boot, seals, swords, spears and gibbet chains, and the dress of the city champion—a gorgeous scarlet gown trimmed with ermine, and a headdress of white fur—are all very interesting objects. West Gate became a prison in 1558, and the walls to-day show the scratchings and crude carvings of wretched prisoners.

CHARLES II. BY SIR PETER LELY

In the Gothic windows overlooking High Street is some heraldic glass with the arms of the city; it came from the old Tudor Guildhall in High Street, pulled down in Queen Anne's reign. Between the West Gate and the London and South-Western Railway are the new barracks, built on the site of the castle, replacing the old barracks (burnt down in 1894), which was the palace, partly built by Charles II., and known as the "King's House." Close against the barracks there still remains the castle sally-port and the great hall of the castle built in 1164. It must be remembered that Edward the Confessor was crowned in the old cathedral in 1042. It was the principal residence of the early Norman Angevin, and later, kings.

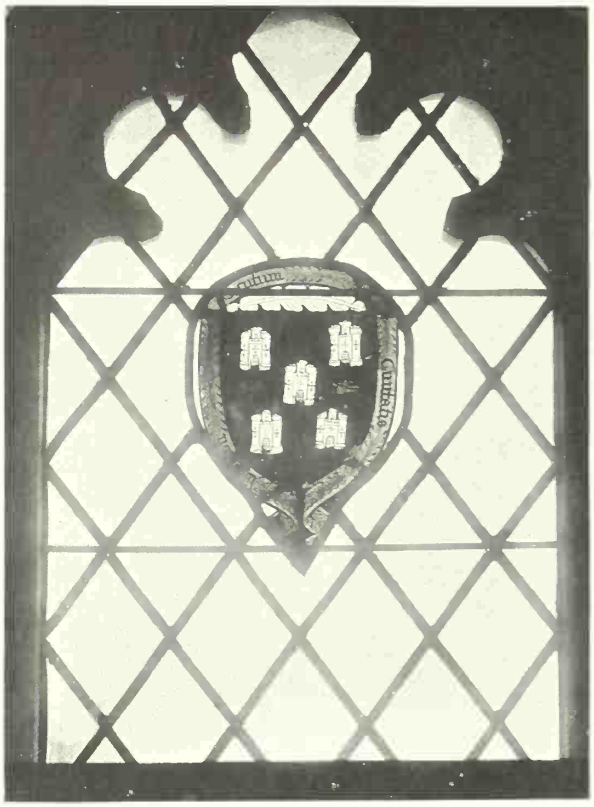
Archbishop Stigand and Earl Waltheof were close prisoners in the dungeon, and Rufus started from here on that hunting expedition from which he never returned alive. Henry I. celebrated his marriage with Matilda of Scotland, and here their son William was born. Henry II. held a council in 1155, and Henry III. was born here. The Empress Matilda and David King of Scotland were in it during the struggle with Stephen. William of Saxony, from whom the House of Brunswick is descended, was born in this castle in 1184, and in this year the charter was granted to the city. Richard I. was received at the castle by all his nobles when he returned from captivity. Henry V. received here the Ambassador of Charles of France. Henry VI. often resided here, and matured his plan for the foundation of Eton on the model of Wykeham's school. Arthur, son of Henry VII., was born here,

COLONEL BRYDGES, M.P., 1714-47

and here also Henry VIII. entertained the Emperor Charles V. Mary entertained Philip, and concluded their ill-omened nuptials; but James I. was the last king who resided in the castle, for Charles II. built his great palace, designed by Wren, close at hand, where he intended to reside, but never lived to see it finished. The great hall, completed in 1235, the only remaining portion of the ancient castle—one of the fortresses built by William the Conqueror—is 111 feet 9 inches long by 55 feet 4 inches wide, and 55 feet 4 inches high. In this still hangs King Arthur's celebrated round table—a sort of wheel of fortune. This, together with the base of a circular tower, traces of the ditch, a subterranean passage to the postern or sally-port, and buried foundations of the walls, are all that is left. Down High Street, on the left-hand side below Jewry Street, is "God Begot" house, or "Godbeate," granted by Queen Emma, amongst other rich gifts, to the St. Swithin's monks. Further down on the right is the High Cross, standing on the pavement in front of a charming old half-timbered house. The cross is 43 feet high, erected during the reign of Henry VI., probably by Cardinal Beaufort, on the site of a still earlier cross. On it are the figures of William of Wykeham, with the book of statutes of his college and pastoral staff, Laurence de Anne, Mayor of Winchester, King Alfred the Great, St. John the Baptist. In the top niches are eight statuettes of SS. Thomas, Maurice, John, Peter, Laurence, Bartholomew, Swithin, and the Blessed Virgin. On the east side is the "Penthouse," and here the High Street narrows. The piazza—so is it Italianized—is merely a sort of covered way caused by some old houses projecting over the pavement, and supported by pillars. It is a very picturesque "bit," reminding one of Chester. Close by is the modern museum, near to the vast cathedral, the sepulchre of kings, Saxon, Danish, and Norman princes, and famous men in Church and State. Beyond the cathedral are the Prior's and Pilgrim's Halls, and the King's Gate, while in College Street adjoining is Jane Austen's house and St. Mary's College. To the north-east of this street are the remains of Wolvesey castle and palace, while on the Southampton road is the interesting St. Cross Hospital, where free food and drink is doled out. Back again in High Street, we come, at almost the extreme east end, to the reading room and the present Guildhall on the right, and just beyond these the abbey grounds, now the mayor's official residence, and lastly St. John's Hospital. In the centre of the street, which widens considerably here, is the recently erected statue of King Alfred, by Hamo Thornycroft, R.A., and to the right of this, facing the Guildhall, is St. John's Hospital (north).

SIR HENRY ST. JOHN MILDMAY, M.P., 1808

This, then, is the outline of where the chief buildings lie, to which I must add Hyde Abbey, which is to the north of High Street. The principal rooms in the Guildhall are the great hall, banqueting hall and sessions hall; these are on the ground floor, while upstairs are the mayor's parlour and committee rooms. The chief objects of interest here are the regalia, charters, pictures, and seals, and, of course, the plate. The mayor's collar of office is of gold and modern workmanship. It is jewelled and enamelled, embodying the city arms (lions and castle), the diocese (key and sword), St. Cross (cross potent), the college (3 chevrons), and the Paulet arms (3 swords in pile). At the bottom of the collar is the head and shoulders of Edward I. and a sceptre. The badge is circular and massive. Around it are precious stones, while the lions forming part of the city arms in the centre have the eyes formed of emeralds, and the tongues of red enamel. The collar itself consists of eight lions passant regardant, linked together by two small chains. Interspersed between the lions are castles and the shields, on which are the arms I previously mentioned. The whole design is massive and very effective. The maces, four in number, are fine examples of early 18th century work. They are silver gilt, and the great mace, 63 inches in length, is the second largest in England, the largest being at Oxford, 64¼ inches. The Winchester and London maces are the same length. The hall mark is that of 1722. The maces were made by Benjamin Pyne, goldsmith, London, and were purchased during the mayoralty of John Ffoyle, Esq., when the corporation most foolishly sold the old and valuable maces for old metal, and with this and some £58 added, bought the present fine ones. The long knops in the centre and ends of the staff and the chasing and terminals are all of the finest work, while the arches above the crown on the bowl are exceptionally tall. Around the bowl are the arms of the city in repoussé, the fleur-de-lys, harp, rose surmounted by crowns. There is no finer set of maces of this kind existing. Many of the documents have only fragments of seals left, and some have gone altogether. Fortunately that attached to the charter of Henry II. is fairly well preserved. This 1155 charter grants to the citizens "all liberties and customs which they had in the time of King Henry (i.) my grandfather." . . . "And whosoever shall come to the city with their merchandise from any place, whether foreigners or other persons, let them come, stay, and go in my peace and safety rendering the right duties, and let no one unjustly disturb them after this my charter. And I will and command that the aforesaid citizens shall have justly my firm peace." This charter and other documents record the ancient privileges granted by the crown from Norman to Hanoverian times, and form a collection worthy of the oldest corporate city in Britain. Of the seals, there are two city seals, oval in shape, and of bronze, date 1589. These, however, are but copies of those which were stolen when the city coffer was broken open in the 30th year of Elizabeth's reign. The former were of the 13th century. An interesting silver seal is one of those granted by Edward I. under the statute of Acton Burnell, 1283, for sealing bonds. Unfortunately the counter seal is lost. An interesting silver seal of the reign of Charles I., and used to seal the bonds or recognizances for the recovery of debts, etc., in the county, but long since disused, is in the possession of Alderman Jacob. Amongst the collection is a silver medal commemorating the 500th anniversary of the founding of Winchester College, 1893. There is also a bronze medal commemorating the 700th anniversary of the mayoralty of the city, and a similar one for the 700th anniversary of the City of London. In the banqueting hall, a chamber measuring some 50 feet by 30 feet,



ARMORIAL WINDOW IN THE WEST GATE

hang thirteen pictures, the largest of these being by Opie of the "*Young Princes.*" This was presented by the Earl of Northbrook, high steward. Other pictures here are of Ralph Lamb, the founder of St. John's Hospital, 1554; Bishop George Morley, founder of Morley's College; Bishop Benjamin, 1734-61, by Hoadley; the first Marquess of Winchester; Edward Cole; George Pemerton; Sir Thomas White. The most important picture is the life-size portrait of Charles II. by Lely, presented in 1683 by the King to the Corporation. The King is depicted seated in state robes wearing the garter. His royal blue velvet cloak is thrown back off his shoulders showing the white satin lining, and white sleeves edged with lace. His right arm rests on a table by a window, and by his hand is the crown. His legs are clothed in white silk tights with the garter, and on his feet are enormously long square-shaped crimson shoes with paste buckles. It depicts vividly his long wig covering a cadaverous face, heavy eyebrows and dark eyes, long sensual nose and lips, and small moustache, and is, no doubt, one of the best likenesses that exist of this gay monarch. There are two other pictures, one of Colonel Brydges, who represented Winchester in Parliament 1714-47. This gentleman gave the lead statue of Queen Anne which is on the old Guildhall — now a draper's shop. He also gave £500 to the cost of building St. John's room opposite to the new Guildhall. He belonged to the "Princely Chandos" family, who were Dukes of Chandos, and afterwards Buckingham and Chandos, and lived at Avington House, near Winchester, now the seat of Sir John Shelley, Bart. The other portrait is of Sir Henry St. John Mildmay, M.P., 1808. This gentleman also represented the city in Parliament. Neither of these two pictures are by known artists; but of the two that of Col. Brydges is the better picture. All the pictures here are in excellent preservation, and well taken care of, but owing to the peculiar glazing of the windows the light is somewhat subdued.

In the Mayor's Parlour is a marble bust of Napoleon by Canova, presented by Sir Edward Tichborne Doughty, Bart. There is an exact replica of this in the United Service Museum, Whitehall.

The mayor's throne, and two smaller chairs of State, are interesting, and were given by Alfred Bowker, Esq., Mayor in 1897-8, who, as such, celebrated the millenary of Alfred the Great in 1901, and also the millenary of the city's civic life under the Wicreeve Beornulf, 897-1897. The chairs are made from the wood taken from the Norman oak timbers of the cathedral nave; in all probability the wood is not less than 1,400 years old. The timber, originally grown in Hempage wood at Avington, was given by the Dean and Chapter to Mr. Bowker, who had the beautifully carved chairs made out of it. In a glass frame is an exquisite piece of wood carving representing *The Birth of the Redeemer in a Stable.* There are some excellent engravings here of past Bishops, a nice old engraving by Buck of the *East Prospect of the City* published in the eighteenth century. It shows the mural defence of the city and some of the old houses, notably Eastgate House and gardens, the timbered house once owned by Sir Thomas Fleming, Recorder of Winchester and afterwards Chief Justice of England, who presided at the trial of Guy Fawkes.

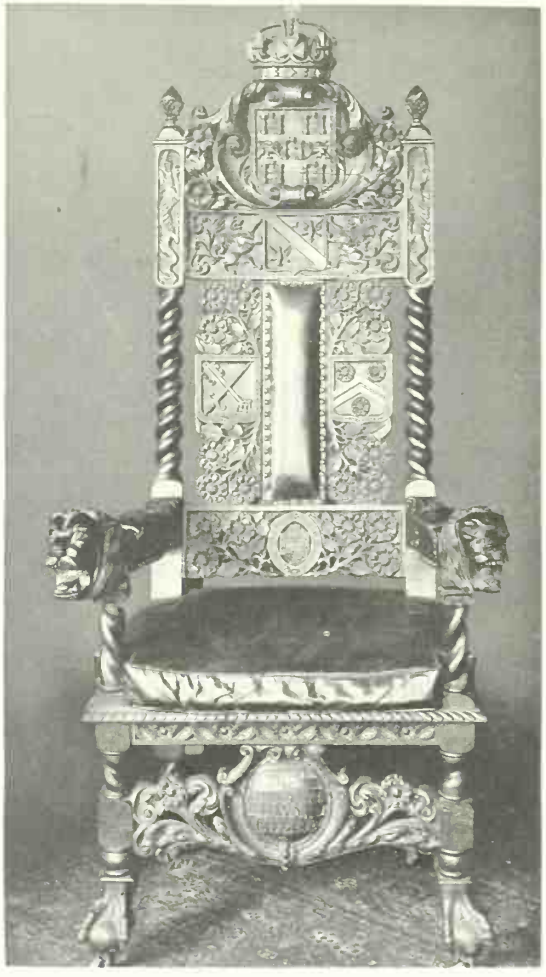
PORTRAIT OF RALPH ALLEN, D. 1764 (MAYOR, 1742)

There is also a curious contemporary painting of the top of High Street, showing the west gate and the field on the left beneath the old castle hill, and on the right the iron railings and grounds of a mansion occupied by the Townshend family. This mansion was destroyed many years ago and replaced by a private house, now attached to a butcher's shop. Lastly, there is the gold ring, known as Alderman White's ring, with which the mayors are wedded to

the city on election, even as the doge with a ring was married to the Adriatic at Venice. The ring was given in 1653 by Edward White, who was mayor several times, and whose widow "gave 2s. 6d. to make up a gold ring given by her late husband, full three pounds given by him."

I trust it will be realised, even from my brief description, that Winchester is to-day a very desirable, in addition to being a very important and fascinating old city, one of which we should as a nation feel proud. Its venerable age, its noble buildings, and its many vicissitudes, must all endear it to us, while as the home of Royalty and letters, the mother of scholastic life, and not least of all Corporate existence, it has that high position which entitles it to such pre-eminence. It will therefore be realised that the episodes to be presented in the forthcoming Pageant cannot fail to be of extraordinary interest, as there is such a wealth of history to draw upon.

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
The city now doth like a garment wear
The beauty of the morning: silent, bare,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill,
Ne'er saw I, never felt a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep,
And all that mighty heart is lying still."



CHAIR MADE FROM WOOD TAKEN FROM NORMAN OAK TIMBERS OF THE CATHEDRAL NAVE

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THE CELEBRATED PAS DE QUATRE

Composed by Jules Perrot

Early English Lithographs and the Stage — Part I.

By Augustus Moore

It is due to Mr. and Mrs. Joseph Pennell to say that they have done so much for lithography in their beautiful book that it makes it a delightful task, so to speak, to "grangerise" it with a little note on the career of its inventor in England, and a small—for all beautiful things are limited—school which sprung out of its struggles in this country. Alois Senefelder was a dreamer first and a practical man afterwards. The first two people who tried to rob him of the fruits of his tardily acknowledged invention were his two brothers, whom he took into partnership just before the Elector Charles Theodore of Bavaria granted him an exclusive patent in Bavaria for fifteen years. Prosperity was not good for Senefelder, and he at once began to blazon his invention and his good fortune all over the country. A certain André, a sharp music publisher, at once visited Senefelder, saw the advantages of the lithographic process, and bore the credulous and bragging Senefelder off to London to apply for a patent.

Senefelder came to London in 1800 with his new partner, and was kept under lock and key for eight months till some sort of protection was obtained for the new process in 1801. Although they essayed to make a living out of the sale of materials to amateurs, the business did not prosper, and Senefelder and André returned to Munich, leaving André's son, P. André, in possession of the secrets of the process, which he claimed as his own.

This was the first of the series of robberies and disappointments that deprived Senefelder of any lasting benefit from his invention. He lived to see nearly a score of great lithographing businesses established in London, Paris, Spain, Italy, and even far New York, but he died a comparatively unknown man, leaving behind him a crowd of artists, lithographers, and publishers who found fame and fortune in his discovery.

P. André devoted his time to persuading most of the leading artists of the day to contribute drawings to be "imitated" and sold in reduplicated form at half-a-guinea. These he called "Polyautographic Drawings." Among these were works of Sir Thomas Lawrence, Benjamin West, Fuseli, R. Westall, and T. Sydney Cooper. But André jun. had little better success than his father, and he, too, returned to Germany. One of his assistants, Vollweiler by name, remained, but lithography languished, and but for the fact that Vollweiler got employment at the Horse Guards, for which he printed maps and plans, lithography might have died altogether.

JOHANNA WAGNER BY PAUL BURDE

However, we know that in 1806 Rodolph Ackerman, who was originally a designer and modeller of carriages, went into the new business at 91, Strand, and did much to keep lithography alive till Charles Hullmandel came to this country and proceeded to raise the art to a very high standard. Many great lithographers were associated with him. Among the strangest and the greatest were Louis Haghe, a Belgian, who had rather a romantic career, and an unprepossessing appearance. He was raw-boned, drew only with his left hand, and these traits, coupled with the fact that he wore a blue workman's blouse, are said to have accounted for Hullmandel originally refusing thirty shillings a week to the man who afterwards received £1,000 for putting David Roberts's *Destruction of Jerusalem under Titus* on the stone.

In 1826, M. Engelmann came from Germany, and started in opposition to Hullmandel, under the name of Engelmann, Graff and Coindet, and ultimately introduced chromo-lithography, which Michael Hanhart developed almost to perfection.

Such is a brief history of the early days of lithography in England, but many things came between; among the most important was the association with Hullmandel of Richard James Lane.

Lane was born in 1800, and had for parents, Prebendary Lane, of Hereford Cathedral, and Mrs. Lane, the favourite niece of that great artist, Gainsborough. So quickly did Richard Lane show a measure of the talent of his great-uncle Gainsborough, that when he was sixteen he was taken from school and apprenticed to Heath, the famous engraver of that day. His heart was in his work, and he was quickly recognised by C. Leslie, Sir Thomas Lawrence, and others, as being a lad of considerable talent and promise. Four years later, he threw himself into the newest development, and took to drawing on the stone and publishing charming reproductions of Gainsborough sketches, Lawrence's luminous portraits, and many likenesses of his friends as lithographs. His taste was not confined to this single branch of Art, however, and he made an honoured name for himself as a sculptor and draughtsman. So ardently did he labour, that his work took high rank at once, and Lane's lithographs of Gainsborough's sketches were considered to faithfully reproduce the exact touch and feeling of the great artist. As early as 1827 Richard Lane found himself entitled to write R.A. after his name, and he then started on that long and prosperous period of his life when he was considered the lithographer *par excellence* of the beautiful and fashionable portraits of all the lovely women of the time. Landseer, also, was seldom pleased with any lithographs of his pictures, save those that were executed by Lane. By the time the young Queen Victoria came to the throne, Lane's position in the world of art demanded Royal recognition, and he was installed lithographer to Queen Victoria, being intrusted with the reproducing the scores of portraits of the young Queen, the Prince Consort, the first children of the Royal pair, and all the Court circle. Lane was the first to use the name "lithographer," and may be said to have invented the term. Quite early in the Queen's reign Lane devoted much of his time to the lithography of the portraits of his fellow Royal Academician, Chalon.

A. E. Chalon was not only the favourite Court painter during the reign of William IV. and the early days of Queen Victoria, but the fashionable portraitist of all grades of society. He it was who painted the famous women of the time in whatever circle they graced. It is the work of Chalon that Mr. Pennell has excluded from his book, and, as much of it is interesting as regards the contemporaneous history of the stage, the opera, and that early Victorian institution, the ballet, it may be worth while to discourse a little concerning the beautiful and gifted women who helped to pass the playtime of the salt of the earth in those bygone days.

* * * *

Of all lithographic recollections of these past glories, the most interesting is the group illustrating one of the movements in the world-famous Pas de Quatre—a pas in a ballet divertissement invented in 1845 by Perrot, the most celebrated ballet master of the last century, and produced in the season of that year by Benjamin Lumley at Her Majesty's. The four great *ballerine* chosen were the famous Taglioni, Carlotta Grisi, the wife of Perrot, Fanny Cerito, and Lucille Grahn, a beautiful Dutch girl, who won both fame and fortune in this country. The story is usually told wrong. Taglioni was at once elected by her companions as Queen of Dance, and there was no question of yielding to her the last *pas* before the *ensemble*. But the rule in ballet is the same as governs the arrangement of a state procession. The least important person has the first display. When Perrot came to arranging the precedence of Grisi, Cerito, and Grahn, grave trouble ensued, for neither lady would dance before the other. Distracted, Perrot rushed to Lumley's room and warned him that the much advertised Pas de Quatre would never be seen, as none of the ladies would dance first. After hours of consultation and much despair on the part of the worried manager, he told Perrot to tell the ladies that age should have precedence, and that the oldest of them must dance first. The ballet master made his announcement—

FANNY CERITO FROM A MEZZOTINT BY G. ZOBEL, AFTER LIONEL BRANDON

the ladies were apparently all the same age—they submitted easily to the arrangement for their appearances, and the Pas de Quatre became not only a *succès du théâtre*, but a national event. Squibs, both political and social, were based on it. *Punch* used the subject and the grouping for its cartoons, and that particular opera season rode on the top wave of triumph. The following year another popular lithograph was given to the world of the *Pas des Déesses*. This was a trio danced by Taglioni, Cerito, and Grahn in a ballet called "The Judgement of Paris." Towards the end of that season Taglioni began a series of farewell performances at Her Majesty's. The supporters of new stars pronounced the great dancer a wreck; but Lumley and his followers declared her as fine both in her dancing and her pantomime as she had ever been. A year later the Pas de Quatre was revived with the former exponents, with one exception, Lucille Grahn was an absentee, but Rosati, a very pretty woman and sprightly dancer, took her place, and won much favour from the critics in Fop's Alley.

GIULIA GRISI AS "ANNA BOLENA" BY R. J. LANE, AFTER A. E. CHALON

Of all this famous throng of magnificent dancers and beautiful women, Taglioni easily held pride of place for many years, though, singularly enough, she was not a handsome woman. Her power lay in her expression, and the marvellous agility of her dancing. No one has ever sprung so high in the air as Taglioni, while the delicacy of the movements of her small feet, the extreme refinement of every action, were unrivalled. "La Sylphide" was one of her great parts, but a score of other impersonations brought laurels and wealth to her feet. She was the very spirit of dancing, idealised every part she studied, and boasted that even in her greatest efforts no one had ever seen her knees. She came of a long stock of ballet dancers, and was born in Stockholm. She first appeared as a dancer in Vienna in 1824, and won immediate reputation as being a perfect exponent of the true Italian style of ballet pantomime and dancing. Three years later she appeared in Paris; but it was only in the last year of the reign of George IV. that she came to London, and was launched on the flood tide of success and prosperity. She danced in London for eighteen years, and retired with a competent fortune, which, unfortunately, she lost some years later. She then took to teaching, and continued to do so for many years. Like many opera dancers, Taglioni lived to a great age.

Fanny Cerito had in her heyday as many followers as Taglioni herself; but though the two great dancers were rivals for public favour, they were ever the best of friends. This they could afford to be, for their styles differed widely. Taglioni danced like a spirit, Cerito like a woman. Only when she executed the extraordinary leaps and bounds that were in the early Victorian era the criterion of a good dancer, did Cerito trespass on Taglioni's ground, for she was able to bound nearly as high into the air as the great Queen of Dance herself, and many people called her Taglioni the second. "Ondine" was her favourite ballet; but she also made an immense success in "Lalla Rookh," from Thomas Moore's picturesque poem. He supervised the rehearsals

and the mounting of the ballet, which was considered a marvel of stage craft. Cerito made several great successes in various *pas de deux*, arranged for her and Fanny Ellsler, whose forte was male characters. The principal ballets in which Cerito and Ellsler appeared together were "Le Delire d'un Peintre" and "Un Bal sous Louis XIV.," in which the two danced a minuet that drew all the town for many weeks.

*

Giula Grisi was born early in the nineteenth century in that city of song, Milan. Though her father was an officer under Napoleon, she came of musical stock on her mother's side, and made her first stage appearance when she was fifteen at Bologna, when Rossini predicted a great future for her. She was then grown to her full height—five feet two inches—but the erect carriage she had been taught to maintain gave her a fictitious size. She had a small pale face, which at no time during her career did she ever "make-up." Her eyes were dark blue, and her hair jet black. But with all these advantages she was never considered a pretty woman till she smiled, and then she had a rare and compelling charm. Her personal disregard for dress became proverbial, and she would appear at the smartest concert of the season with her bonnet awry. This indifference to her appearance did not bar her success, though for many years her voice was a low mezzo, and she could only sing seconds to the great Pasta. Grisi was the original "Adalgisa" to Pasta's "Norma," in which the latter made a huge success. "How I should like to play Norma," sighed the young singer to the composer Bellini. "You will do so—in twenty years time," answered Bellini. "I shall play it in less than that, you will see," cried the singer. And she did. In fact, only at that period in her life was Grisi discontented. She broke her six years' contract with Lanari at the Scala, and, disguised as a nun, travelled in a rough country cart to Paris, where she joined her aunt and her sister Guidetta Grisi, already a popular favourite in France. So successful, however, did Giula quickly become that during her second season in Paris, Bellini wrote "I Puritani" for her, with Rubini, the great tenor of the day, and Lablache, the greatest bass singer who has ever lived.

In 1834 Grisi appeared at the King's Theatre in the Haymarket, and her portraits were sold all over the town. For twenty years she held the stage, during which time she married that extraordinary singer the Marquis di Candia, known to the public as Mario, and also as the man who had never had a singing lesson in his life, and whose average of cigars a day was thirty. Only in her later years, and when other stars had arisen in the operatic firmament, did Grisi take any trouble about her acting. In fact she was, for an Italian and a singer, a woman of very stolid temperament: her only passions being her adoration for her gifted husband and her handsome children. Still, that she possessed some wit is evidenced by her reply to the Tsar Nicholas I., in St. Petersburg, who, meeting her one day with her two little daughters, said: "And are these the little Grisettes?" "No, monsieur," answered the prima donna with her rare smile; "they are my little Marionettes."

KATE JOSEPHINE BATEMAN AS "LEAH"

In her private life Grisi was above reproach, and a great contrast to her famous and lovely aunt, Madame Grassini, who from 1810 to 1825 had all the great men of Europe at her very pretty feet. Napoleon and Wellington were numbered among her admirers, and not to have loved Grassini was to be out of the fashion. She was typically Italian, spoke abominable French and no English, had the manner of a gipsy, and dressed in splendid garments like a walking rag fair. Her talented niece Giula undoubtedly got many of her tricks of personal untidiness from her famous aunt.

*

Kate Bateman is the eldest of the three daughters of "Colonel" Bateman, an American impresario,

who brought his family to England, and exploited the two elder little girls, Kate and Isabel, as the Bateman sisters. By the time he acquired the lease of the Lyceum Theatre, Kate had already made her name and a fair fortune by her performance of "Leah" in the play of that name, which had been translated from the German of Moscheles. "Leah" and "Medea" were her two famous parts, and she undoubtedly had a broad, strong style that carried conviction with it. Her popularity with the public was later overshadowed by that of her sister Isabel, a very pretty and pleasing actress, who was associated with the opening period of the palmy days of the Lyceum under the Irving *régime*. Within a fortnight the fate of the Lyceum, "Colonel" Bateman, "The Bells," and Irving were assured. By this time Kate Bateman had become Mrs. Crowe, and had practically left the stage. The death of the father was a peculiar confirmation of the superstition prevailing against the number thirteen at table. Bateman was dining one Sunday night at the Garrick Club with certain members of higher Bohemia, when it was noticed that thirteen were sitting round the board. The matter was laughed off, and one guest remarked casually that the person who rose from table first would be the one to die. It is well known that Bateman left the table before the rest of the party, and that he died within the next few days.

* * *

DONNA MANUELA PEREA — BY R. J. LANE, AFTER EDWIN SMITH

La Nena, or Manuela Perea, was a charming dancer who came to London in 1845 from Madrid, where she had been for some time a great favourite. Her dancing roused some interest at Her Majesty's, where she appeared with Don Felix Garcia in the Spanish national dance Bolero Caleta. Her dancing differed from the correct Italian school that was considered *de rigueur* by the patrons of the boxes and the frequenters of Fop's Alley. The success that La Nena might otherwise have made was, moreover, largely discounted by the hysterical interest taken in a troupe of small girls, called the "Little Fairies," trained and brought from Vienna by a Madame Weiss, a ballet mistress, who certainly was an adept in the more modern arts of advertising. By dint of much paragraphing, of stories concerning withheld passports, of rumours connected with the morality of the troupe and various other catchpenny methods, Madame Weiss worked up a tremendous interest in the "Little Fairies," who practically dominated the season at Her Majesty's. Still, La Nena held her own fairly well, for she was a true Spaniard, and her dancing finally exploded all beliefs in the coregraphic performances of the notorious Lola Montez, who had been permitted by Benjamin Lumley to appear in 1843, but whose exhibition of national Spanish dancing was so absurd that her first exploit proved to be her last appearance.

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JOHANNA WAGNER BY R. J. LANE

This is Lumley's way of putting it, but Lola Montez really horsewhipped him, and thereby made him dance.

In 1852, Lumley being at a loss for a star, the astute manager offered excellent terms to Johanna Wagner, a German singer of great repute on the continent. The contract was signed by the singer's father, who undertook to bring her to Her Majesty's in time for the summer season. Directly afterwards Herr Wagner signed on behalf of his daughter a contract on higher terms for her appearance at Covent Garden, the rival Opera House. Lumley obtained an injunction, and the lady was forced to remain unheard as far as London was concerned. Four years later, however, Lumley relented, and again engaged Johanna Wagner, who duly made her debut as "Romeo" in Bellini's "Montecchi e Capuletti." She was a splendid creature, tall, young, and fair, of the type that her famous uncle, Richard Wagner, chose for his legendary heroines. Her voice was a mezzo, strong, and with a fine range, and she excelled in male parts, such as Gluck's "Orphée," in which she took the town, and in "Tancredi," Pasta's old success. "Lucrezia Borgia," in which she had made her name in Germany, proved of small interest here, though her declamatory style and tragic acting should have won favour for the impersonation.

Pauline Duvernay became almost more famous through her marriage than through her dancing, though she was an undeniable favourite, and a very excellent mime, as all opera dancers had to be in the days of the genuine *ballet d' action*, in which no connected story held the incidents and dances together. The Duvernay, however, sprang into great fame on her union to Mr. Lyne Stephens, the immensely wealthy banker and art collector. Those who never heard the dancer's name can recall the wonderful sale of the Lyne Stephens furniture and china that some few years ago made such a stir in the art and social worlds. But ballet dancers naturally acquire the art of collecting and getting things at their own price. Captain Gronow recounts how on one occasion he called on a pretty little dancer, and found her suffering tortures from a ballerina's great enemy—soft corns. The good-natured captain arranged for a visit to the then famous surgeon Lawrence, who undertook to cure the beauty in time for a specially remunerative engagement, provided that nothing was said about the matter, as he did not want "to be taken for a chiropodist." The lady was cured; but Lawrence afterwards told Captain Gronow that his fee—twenty guineas—had never been paid, although the dancer had acquired immense wealth.

Madame Persiani was remarkable during her short public career for the sprightliness of her impersonations and the perfection of her *vocalise*. Born in Rome in 1812, and the daughter of Tacchinardi, a famous tenor of that time, she was early launched into operatic life, studying roles of a light character from her early childhood. She was married almost from the nursery to Signor Persiani, a composer, impresario, and financial failure. Her first claims to fame came when little more than a girl in such operas as "Gazza Ladra" and "L'Elisir d'Amore." Donizetti was so pleased with her in this opera that he wrote "Lucia" expressly for the young prima donna, and the *roulades* and *fioratura* are absolutely typical of her style. The cabal started by Signor Persiani against Mr. Lumley of Her Majesty's Opera House put an end to his wife's career in London, and during her last season here it was noticed that the clarity and flutelike quality of her voice was becoming impaired. This was in 1847. After that date, Lumley, who had been gravely injured in his business by Signor Persiani's foolish machinations, never engaged Mme. Persiani again, and that charming singer, Mme. Castellan, coming on the scenes, the ill-advised Persiani couple faded out of the public memory. Mme. Persiani died twenty years later, having endured great disappointments and chagrins during her stage career.

MADEMOISELLE TAGLIONI
BY T. H. MAGUIRE. AFTER A. E. CHALON

(*To be continued.*)

PAULINE DUVERNAY AFTERWARDS MRS. LYNE STEPHENS
LITHOGRAPHED BY EDWARD MORTON

MADAME PERSIANI AS "LUCIA DI LAMMERMOOR"
BY EDWARD MORTON

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Old Staffordshire Toby Jug.

To the Editor of The Connoisseur.

Dear Sir,—In my collection of old Staffordshire figures I have an unusually interesting Toby jug, of which I send you photograph and short particulars. As the photo shows, the finish of the jug is excellent, the greatest regard being paid to detail.

I have seen no other Toby of this design, and none of the dealers of my acquaintance appear to have come across a similar one: neither is the jug included in the family of "Tobies" discussed in Vol. VIII. of your valued publication at page 140.

I should be interested to learn whether any of your readers has come across or possesses a similar specimen.

Yours faithfully,
Carl Duignan.

OLD STAFFORDSHIRE TOBY JUG

Description.

Height 10⅝ in., base 6¼ in. by 5¾ in. Hat, hair, and shoes marbled brown: waistcoat blue; coat light green (translucent glaze). The rest of the figure is white, the glaze having a greenish tint. A small piece was broken out of the hat, and has been restored.

Unidentified Portrait.

To the Editor of
The Connoisseur.

Sir,—I shall be greatly obliged if you can find space for the accompanying photograph of an oil portrait which has been in my family since 1834, as some of your subscribers may be able to supply the name of the subject, and also that of the artist. Size of canvas, 38 in. by 28 in.

Yours faithfully,
Fredk. Beeston.

UNIDENTIFIED PORTRAIT

Unidentified Portrait.

To the Editor of The Connoisseur.

Dear Sir,—Having perused the January number of The Connoisseur, I found on page 69 the question put about giving assistance in identifying portrait (2). Though I am no expert, I think it may be of some use to you and the owners of the said picture to know what struck me at first sight without reading what was asked about it. It is the astonishing resemblance with a picture and a bust in marble of Sir Walter Scott. Both picture and bust seem to be made either after life or one after the other.

The picture I speak of was painted by Sir Henry Raeburn, and I know it by an engraving by William Walker. The bust only bears the writing Walter Scott, Bart., without giving reference to the sculptor. The shape of nose and mouth, the cutting and formation of eyes and forehead, the chin, even the ears and the way how the hair is grown on forehead and temples, seems to me so absolutely resembling or, better to say, congruent, though the asked picture and the one of Raeburn differ in age about twenty to thirty years. I write my opinion to you in the hope I might be of some service to you and your client.

If I should be right kindly let me know.

Yours truly,
Stephan Mautner.

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MARY ISABELLA DUCHESS OF RUTLAND
BY REV. W. M. PETERS
FROM THE COLLECTION AT BELVOIR CASTLE
By kind permission of His Grace the Duke of Rutland

Italian Majolica

By M. E. Steedman

The term *majolica* represents a class of fine pottery covered with an opaque tin glaze, which was first manufactured in Italy towards the latter part of the fifteenth century. The word *majolica* is thought by some authorities to be a corruption of "Majorca," because this ware greatly resembles the Moorish pottery made there in the thirteenth century, and it is very probable that the art of making fine enamelled earthenware was introduced into Italy by workmen from the Balearic Isles.

It has been said that Luca della Robbia, whose name became so famous in the fifteenth century for his sculptured terra-cottas, was the original inventor of the stanniferous enamel which he applied to his statues, thereby rendering them impervious to the action of the weather; but there seems good reason to believe that the secret of an opaque tin glaze was known to the Arabs, and manufactured by them in Spain as early as the eighth century, hence Della Robbia's process can only be regarded as a revival, and not as a discovery.

The success of the majolica industry in Italy seems to have been in a great measure due to the patronage afforded it by the Dukes of Urbino, whose names were always associated with the progress of science, literature, and art during the Renaissance.

The most famous period of the industry extended from 1520 to 1560, and small pieces such as plates, vases, and dishes were made in great numbers, for it was then the fashion for lovers to present these as offerings to their betrothed. These *amatoriae*, as they were then called, were generally adorned in the centre with the portrait and Christian name of the recipient, the background being painted with flowers and the border with grotesque designs. Although these and other decorative pieces were produced in large quantities, domestic articles such as ewers, salt cellars, inkstands, drug pots, sauce boats, candelabra, bowls, bottles, etc., were not forgotten; but even in those days majolica was rather an expensive commodity, and it was only the wealthy who could afford to indulge their taste in it to any extent. During the best period such famous artists as Raphael, Michael Angelo, and Guilo Romano were employed to draw the designs for the decorations, and no trouble or expense was spared in bringing the art to a high state of perfection.

No. I.—PADUA WARE

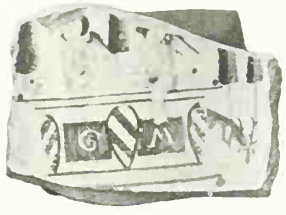
Although the majolica industry of Urbino may be said to have died out in 1631 with the death of Francesca Maria II., a coarse kind of ware was manufactured at several towns in Italy as late as the eighteenth century, but it was far inferior to the earlier productions, the designs being florid in style and badly executed, and the colours harsh and crude.

The principal towns associated with the manufacture of majolica were Faenza, Urbino,

No. II.—VENICE WARE

Gubbio, Pesaro, Siena, Deruta, Caffaggiolo, and Castel Durante, though minor factories also existed at Padua, Venice, Verona, Pisa, and other places. The plate shown in No. i. is attributed to Padua, while the examples in No. ii. are characteristic pieces of Venetian ware. Italian majolica appears to have been first made at Faenza, one of the earliest pieces being dated 1475, though the manufactory was doubtless in existence some years before. It was probably the most important in Italy, and was acknowledged by its contemporaries to produce the finest majolica. The ware made here consisted chiefly of *bacili* or dishes with deep sunken centres and broad rims, though tiles, drug pots, plaques, and candlesticks were also manufactured to a minor degree. The brilliant yellow or golden metallic lustre which is such a noticeable feature of the decoration on many pieces of Italian majolica does not seem to have been employed at Faenza, but a peculiar shade of red was much in favour with the painters of this factory, and has a very decorative effect. Other colours, including yellow, blue, white, orange, green, and golden-brown, are also found on Faentine ware, and the subjects comprise the arabesques, coats of arms, amorini, medallions, garlands, biblical scenes, masks, inscriptions, grotesques, cupids, etc., which generally form the designs on Italian majolica. Beside the shade of red already mentioned, the favourite colour employed at Faenza was yellow on a dark blue ground, though designs *en camaieu* or *grisaille* also

No. III.—FAENZA



No. IV.—URBINO WARE

No. V.—GUBBIO

occur. The small plate in No. iii. is an example of the ware made there.

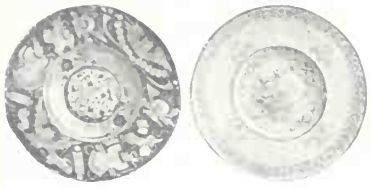
The factory at Urbino was probably started about 1477, though none of the pieces now extant can be attributed to an earlier date than 1530. A famous service, of which several items are still in existence, was made here in 1535 for the Connétable de Montmorency, and was decorated with his arms. The painters of Urbino chose delicate arabesques after the style of Raphael, or subjects from Ovid, Virgil, and Ariosto for their designs, or floral scrolls and grotesques in blue, green, or orange on a white ground. Some of the ware is richly lustred, though the finest pieces do not

No. VI.—GUBBIO WARE

became Duke of Urbino in 1538, and on his death in 1572 the factory declined, and was not revived until 1718. The early ware was generally painted in green, black, yellow, or cobalt-blue, and adorned with a beautiful lustre which has the effect of changing colour in different lights. No. vii. shows a piece of Pesaro majolica.

No. VII.—PESARO

The two plates illustrated on No. viii. were made at Siena, where the prevailing style of decoration consisted of scroll-work or grotesque in blue and white on an orange or black ground. The earliest known pieces emanating from this botega are some tiles dating from the beginning of the sixteenth century: they



No. VIII.—SIENA WARE

bear this form of decoration. A salt cellar and ewer of Urbino majolica are shown in No. iv.

Nos. v. and vi. illustrate some examples of the well known Gubbio ware. This factory was started in 1498, by Maestro Georgio Andreoli, who afterwards invented the splendid gold and ruby metallic lustres which have made his name so famous. He not only decorated his own productions, but also applied the final lustre to the ware of other artists from Urbino and Castel Durante.

It is thought that metallic lustre was first employed at Pesaro, which owed most of its success to the patronage of Guido Ubaldo II. della Rovere, who

No. IX.—DIRUTA WARE

vary in shape and size and are beautifully painted with brilliant colours, in particular orange and yellow on a black ground, the designs comprising chimeræ, masks, dragons, birds, shields of arms and delicate arabesques.

No. ix. shows a plateau and plate, and No. x. a puzzle-bowl and dish manufactured at Diruta, which is now proved to have been the birthplace of the beautiful yellow lustred majolica edged with blue, which was at one time always attributed to Pesaro. The ware of Caffaggiolo is somewhat similar to Faentine majolica, and one of its principal characteristics is the deep cobalt-blue ground of the decorations, while another feature is the coarse but effective manner in which

No. X.—DIRUTA WARE

No. XI.—FINE SPECIMENS OF ITALIAN MAJOLICA

this colour is applied, the hairs of the brush being quite visible. Other colours employed at this factory include a bright opaque orange, and Indian red, a brilliant yellow, and a semi-transparent copper green.

No. XII.—CAFFAGGIOLO

The fragment of a tile shown in No. iv., and the plate on No. xii. are examples of Caffaggiolo ware.

No. xiii. shows a bacile made at Castel Durante: this botega was in existence as early as 1490, and at a later date some workmen from Castel Durante introduced the art of making majolica to Corfu and Venice. The designs are generally on rather a large scale, and include masks, cupids, arabesques, foliage, etc., in white on a blue ground, and cornucopiæ shaded with light blue and heightened by touches of brown, orange, and green.

The plaque on No. xiv. is an example of sgraffiato or incised ware. This method of ornamenting pottery seems to have been known to the Italians as early as the twelfth century, and was sometimes applied to majolica. The biscuit was first coated with white clay and slightly baked: when dry this covering was scratched or incised with a sharp-pointed instrument so as to show the design in the red ground underneath. A transparent lead glaze was then applied and tinted with yellow or green, by means of metallic oxides, and the piece was refired. This method of decorating earthenware was very cleverly executed by the Italians, but was not confined to their country, being introduced at a later date to France and England.

No. XIII.—CASTEL DURANTE

The marks found on Italian majolica are so varied and numerous that it would be quite impossible to give a complete list of them here. Some of the pieces are dated, or bear the name or mark of the factory, while others again are marked with the signature or initials of the potter or decorator, and in some cases the title or a description of the subject forming the decoration is painted on the back of the piece.

No. XIV.—SGRAFFIATO WARE

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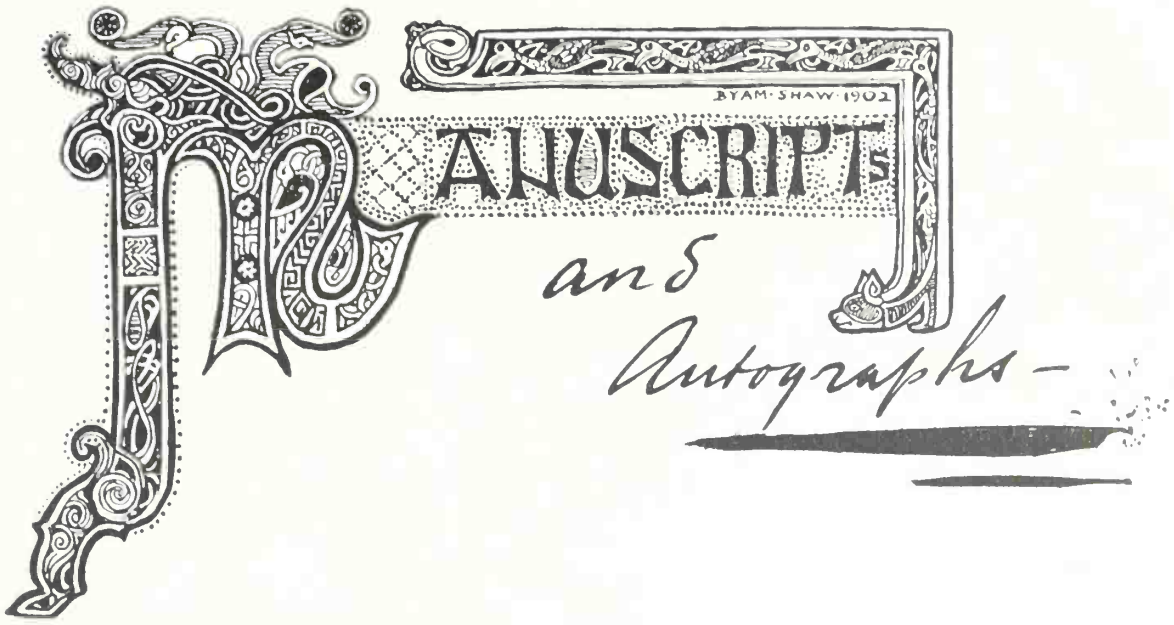
A BLIND GIRL OF ROME



Illustrated Autographs

By A. W. Mackenzie

EVERY now and again there appears in one or other of the papers a dissertation on the lost art of letter writing. At one time it assumes a literary character, and the names of Lady Mary Wortley Montague, Charles Lamb, and others, more or less well known, are bandied about. At another time it is an outcry on handwriting, and a lament that children are no longer taught the old familiar pot-hooks of their forefathers, but whose writing as a part of education is supposed—as advertisements say—to "find itself." Altered manners and customs, stress of life, want of time, and, above all, the type-writer and the telephone, come in for a large share of blame for the "lost art."

I think the first reason given must be considered as the prime agent in the change that has been wrought. Though there still are, no doubt, many ladies who might have the time to sit down and write to the enjoyment both of themselves and some of their readers most charming descriptions of various matters, I fear that still more would complain of having to read them, while amongst men the literary letter in an illustrated paper, such, for example, as Mr. Shorter's in the "Sphere," is about as much as they can be prevailed upon to read, apart, that is, from the short, curt, and concise business communication of commerce.

Whatever may be said, however, on either side, the fact remains, and one can only wonder if letters will ever again be made as interesting as of old. I propose in this paper to give a few illustrations of how letters can be made interesting, not merely to assert methods, but rather to prove by actual illustration. For instance, if the author were to write a few words at the end of his letter in his most popular style, or the artist to draw a slight sketch, or the actor to quote a few words from one of his most famous plays, what a joy those letters would have for us all and for all time. If the statesman were to bring in an allusion to the subject which he had made most particularly his own, if the man of science were to say something about his own speciality, or the divine about his own particular school of theology, with how much more zest should we read their letters.

Here, for instance, is a letter from Birket Foster. Who that knows this most able artist—and who does not?—would fail to be charmed with such a letter, and such a sketch drawn with a few strokes? What a career was his! Apprenticed to an engraver, then developing a most wonderful power for drawing on wood, working his way up from drawing sketches for the papers—"The Illustrated London News," then almost, if not quite, the only good illustrated paper, being his chief employer—to becoming one of the most able and popular illustrators of books. He exhibited his first picture (water-colour) at the Royal Academy when about thirty-four, soon after which he was elected an associate of the old Water-colour Society, and gave up drawing on wood. At fifty-one he was elected R.A. of Berlin. What more natural illustration to a letter writing about the country, and dated in August, than a fancy sketch of "Piscator"?

Here is another "illustrated" letter, and as happy as apt. It is so long since J. C. Hook won the gold

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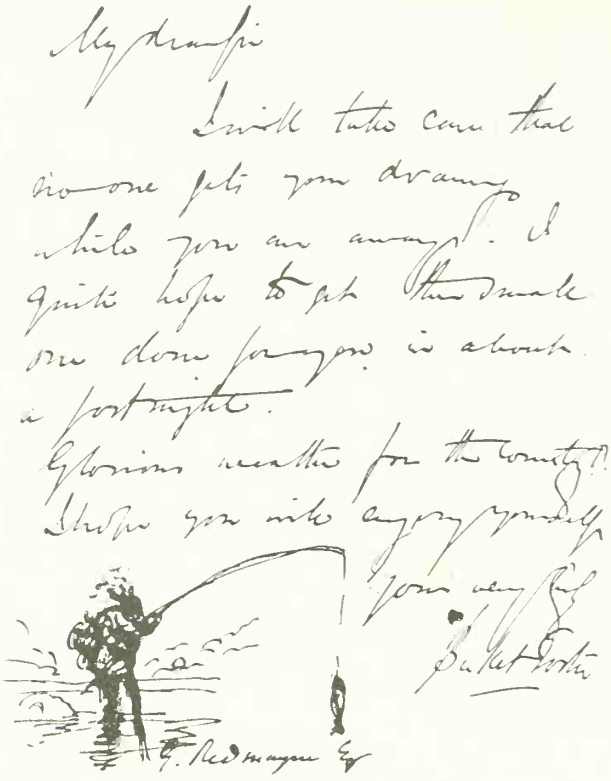
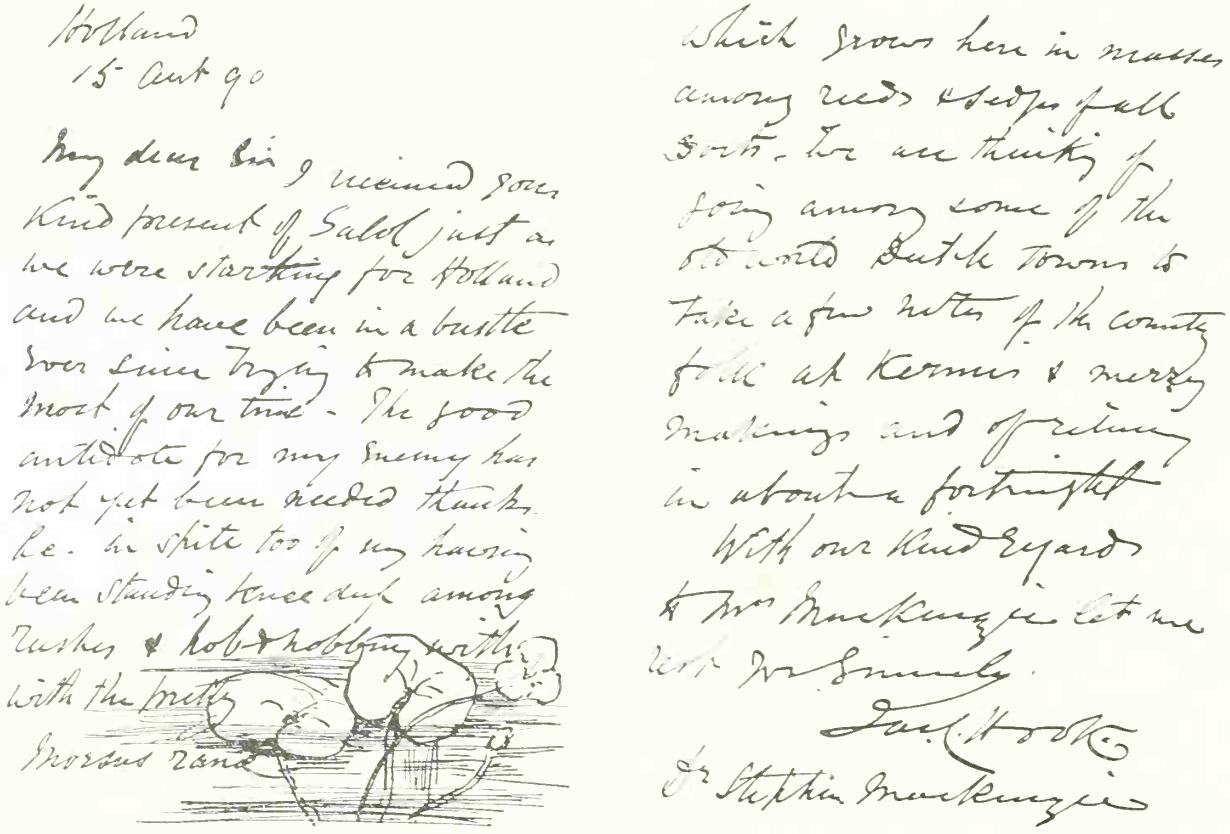
medal for historical painting at the Royal Academy (1845 to be accurate), and he is so well known "as a painter of turbulent sea and rocks," that one hardly expects to see a sketch of the "Morsus Ranæ" embellishing a letter to his doctor, but it is none the less charming. One would like to see the eminent R.A. (he became R.A. in 1860) "standing knee-deep among rushes, and hob-nobbing with the 'Frog-bit,'" although it would have assisted the lay mind had he written "Hydrochares" before "Morsus Ranæ," or, better still, have given its more common name of "Frog-bit." I suppose he thought that to a man of science that was hardly necessary. Having lived most of his life, however, amid the hops and flowers of Surrey and Kent, he would naturally take much interest in the small productions of Nature.



BIRKET FOSTER'S LETTER

Artists adorn their letters in various ways—some at the commencement, some at the conclusion. Here is one instance of each. It is so many years since Lord Beaconsfield, then plain Benjamin



JAMES HOOK'S LETTER

Disraeli, and struggling to make for himself a name and position, was mixed up in journalistic enterprises, that it will almost surprise readers who may have forgotten his connection with the paper called by the comprehensive name of "The Press," and in conducting which he was assisted by Mr. Francis, Mr. Samuel Lucas, and Mr. D. T. Coulton, to learn that between 1825 and 1830 he was also associated with Theodore Hook, a rising young artist named Alfred Henry Forrester, and others, in producing a series of papers under the title of "The Humourist" in Colbourn's Monthly Magazine. This young artist, then between twenty and twenty-five years old, assumed the *nom de plume* of "Alfred Crowquill," and soon became well known as "an artist in black and white." "Punch," "The Illustrated London News," and other periodicals gladly accepted his work, but as a limner and illustrator of books he was for many years *facile princeps*, as some thirty or forty volumes bear witness. He fell a victim to the mania of autograph collecting, and here is his letter *demanding* that of the late Mr. Henry Compton, the well-known impersonator of Shakespeare's clowns. What he calls

I wish you to send me your autograph & photograph, to place in my curious "Book of Records"

This by return of post, if you wish me to be

Yours truly

Alfred Crowquill

"ALFRED CROWQUILL'S" LETTER

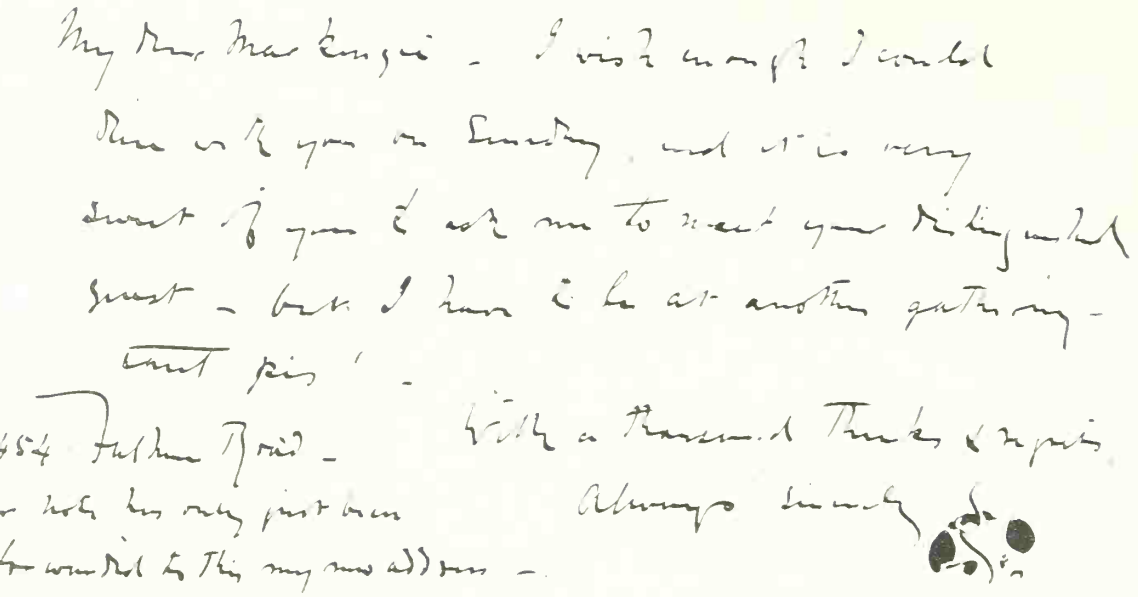
18 Stafford Terrace
Kensington W

LINLEY SAMBOURNE'S LETTER

his "curious book of records" must have been very interesting.

Here is an example of what lovers of the first Tom Hood will remember he called "a tail piece." I do not know whether Mr. Linley Sambourne meant this to be taken as a sign manual, a fancy portrait, or a correct likeness: if the latter, I am free to own I do not think he has caught the expression of the original as well as he does those that appear weekly in the pages of "Punch." This is a somewhat different signature from those that appeared on his first sketches in "our only comic journal," as well as from those that he uses now that he occupies a seat at the famous "round table," and has proved himself a worthy successor to Sir John Tenniel, both of which I give.

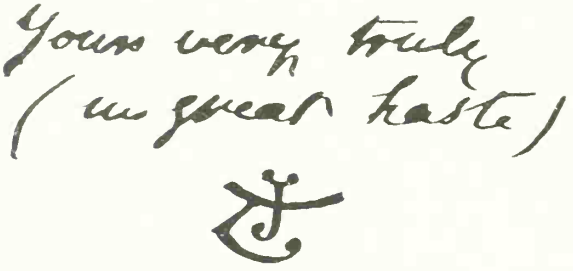
Here is another instance of finishing a letter with a "sign manual," and one that is perhaps not quite so well known. Of the genius of James Abbott McNeill Whistler there can be no doubt. Born in America in 1834, London for the great part of his life was his home, and in it he gained his reputation as a painter, etcher, and critic. In one biography he is described as "in oil painting a master exquisite but rare." In another "his skill in etching has gained



WHISTLER'S LETTER WITH BUTTERFLY SIGNATURE

for him a position among etchers that is even higher than that which he holds as a painter." While opinions differ as to his powers as an artist, his "nocturnes," "symphonies," and "arrangements," though sometimes showing a "sacrifice of form to colour impressions," always command good prices—a fair test of appreciation. To the general public he is, no doubt, almost as well known by his trenchant criticisms, his sparkling repartees, and his numerous actions at law. His suit for libel against Mr. Ruskin—another master of strong language—for saying "I never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face," in which, though gaining the verdict, he was only awarded for damages "the smallest coin in the realm," which he always afterwards wore on his watchchain, the vindication of his position in the pamphlet *Art and Art Critics*, his powerful brochure with the taking title, *The Gentle Art of Making Enemies*, and his action over a portrait of Lady Eden, which, sooner than deliver at the price offered, he absolutely destroyed, bear out these points. The letter given above, which is a reply to an invitation to meet Oliver Wendell Holmes at dinner, is signed with a modification of his initials J. M. W., and which is known as the "Butterfly," though the resemblance to that beautiful member of creation is not easy to trace, but which is responsible for the name "Papilio Mordens" given him by Mr. Underdowne, Q.C., at a public dinner.

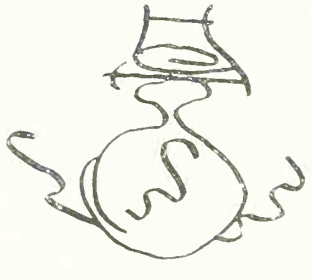
Another method of increasing the interest in letters would be to sign them with a monogram or fancy initial that has become famous, such as the following by Sir John Tenniel, with the monogram that appeared for so many years on the "Punch" cartoon.



SIR JOHN TENNIEL'S MONOGRAM

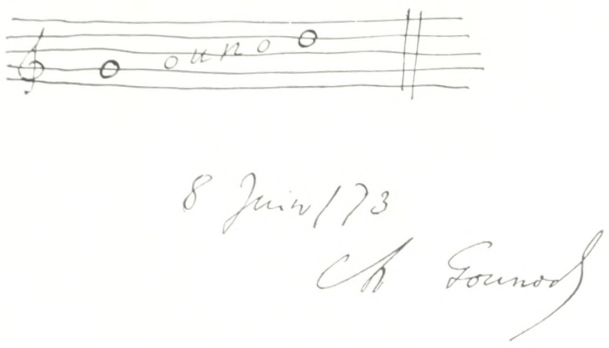
or the well-known signs used also in "Punch" by John Leech or Richard Doyle. Here is the familiar bottle containing the "leech" of the former as it appears on the cover of his recently published Life, and which is called by Mr. F. G. Kitton in his biographical sketch a "rebus," and also as it so frequently appeared on his pictures, and also that of Doyle first used on "Punch's" well-known title-page, and in use ever since, with the bird illustrating "Dicky," the familiar abbreviation of his Christian name.

RICHARD DOYLE'S MONOGRAM



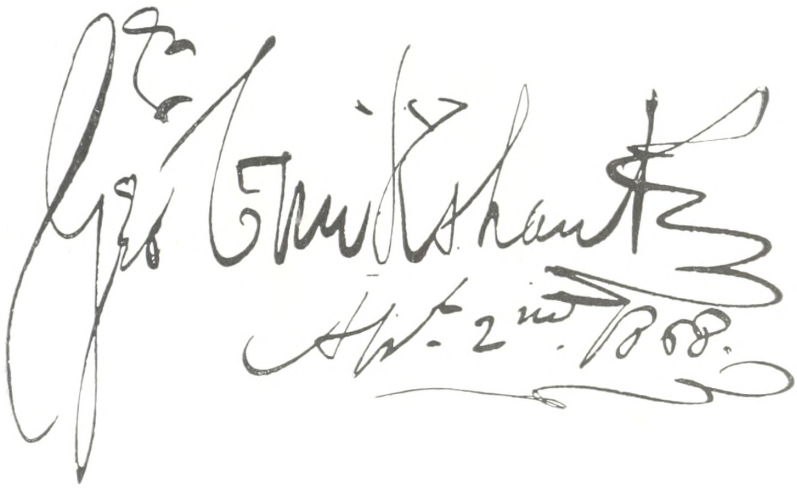
JOHN LEECH'S "SIGN"

It is not, however, artists alone who could illustrate their letters with what may be called "professional touches," or to quote a phrase frequently used in a famous trial a few years ago "invest them with artistic merit." Here, for instance, is an example of a signature by the well-known composer Gounod, which by its very quaintness adds much to the charm of the autograph.



GOUNOD'S AUTOGRAPH

Here is another by the veteran artist and caricaturist, whose picture, *The Worship of Bacchus*, fills so prominent a place in so many public Halls. "How do you make your 'k's,' Mr. Cruikshank?" said I to him one day. "Oh! thus," he replied, and taking up a pen wrote this signature. His ordinary signature was, if I may be allowed to use the expression in connection with so eminent a temperance advocate, more "sober."



CRUIKSHANK'S AUTOGRAPH SIGNATURE

James and Caroline Watson and their Work

By W. G. Menzies

ENGRAVING in England in the eighteenth century would have been the poorer for several reasons had James McArdell remained in the country of his birth instead of coming to England and founding that wonderful new school of engravers which culminated in the fine work of William and James Ward. This alone is perhaps sufficient reason for print collectors of the present day to revere his name, but there is another reason almost as cogent, that is the fact that during his comparatively brief period of activity he instructed others in that art in which he was so successful, so that after his untimely decease they were able to still give to the world plates engraved with all the delicacy and perfection that distinguished those done by their master. Of these apt pupils one of the chief was undoubtedly James Watson, who at a very early period showed a taste and a desire to become a great engraver which no obstacle could retard. He, too, like McArdell, was of Irish birth, being born in Dublin in 1740, and at a very early age he came to London and enlisted under the banner of his great compatriot. That he possessed talent soon became evident, and so well did he succeed that at the age of twenty-four he became his own publisher, having become in the meantime a distinguished member of the Society of Artists. Thenceforward his career was one long success: the work executed between the years 1765 and 1780 being especially noteworthy. In fact, his finished and delicate style gives him the right to be considered one of England's finest mezzotint engravers.

Unfortunately he was not to live the allotted span, his death taking place in 1790, when he had just reached the age of fifty.

Thoroughness was one of James Watson's sovereign qualities, and where many of his fellow-workers having completed a plate would remedy defects by judicious retouching, he, rather than issue a plate which had given him any dissatisfaction, would straightway commence an entirely new one. This fact causes the collection of his engravings to be attended with some difficulty, for one will find impressions of what are apparently the same plate, but in reality are from different plates altogether.

During the twenty or thirty years which covered James Watson's artistic career he engraved nearly two hundred plates, about fifty being after paintings by Sir Joshua Reynolds. He was especially successful in engraving those subjects in which mothers are represented with their children, and one has only to examine such a print as the *Duchess of Marlborough with her daughter Caroline*, or that of *Elizabeth Duchess of Manchester* playing with her son, who is portrayed as Cupid, to discover with what admirable taste and skill he executed such plates.

Though greatly associated with his Reynolds' plates, he also engraved plates after the work of many other artists. Paintings by old masters such as Van Dyck and Rubens were on occasion the subject for his scraper, whilst prints after Gainsborough, Read, Cotes, West, Kettle, and Zoffany were also executed by him. He also engraved a few subject pictures, chiefly after Frans Hals, Metzu, and other Dutch painters.

COUNTESS OF CARLISLE BY J. WATSON, AFTER REYNOLDS

One of his finest plates is that of *Mrs. Abington* as *The Comic Muse*, after Reynolds, in which the charming features of that famous actress are reproduced with unerring skill and taste. Another magnificent female portrait is that of *Miss Polly Jones*, after the painting by Catherine Read, whilst others are *Mary Panton, Duchess of Ancaster*, *The Countess of Carlisle* and *Caroline Colyear, Lady Scarsdale with her Son*, all

after Reynolds, and *Miss Anne Elliot*, the famous beauty, as "Juno," after Kettle.

In his male portraits he was equally successful, and amongst them one will find plates after Reynolds's portraits of *Dr. Johnson*, *Edmund Burke*, and *Henry Woodward* the actor, and fine renderings of such portraits as Gainsborough's *Richard, Viscount, afterwards Earl Howe*, West's *Hon. Robert Monckton*, the American General, and Zoffany's portrait of *Andrew Drummond*, founder of Drummond's Bank.

In fact, whether he was engraving the portrait of a famous beauty, that of a famous statesman, or that of an actor, the same subtle skill was apparent, the workmanship being distinguished by both delicacy and perfection, whilst there was seldom, if ever, any evidence of supplementary work. Many of his prints were printed in brown ink, which greatly added to the soft velvety effect that he so successfully attained.

When publishing for himself, his plates were issued from his shop in Craven Buildings, Drury Lane, whilst later others were published at Queen Anne Street, Oxford Road, 134, New Bond Street, and by Boydell, Sayers, and others.

DUCHESS OF MANCHESTER BY JAMES WATSON, AFTER REYNOLDS

James Watson's talent as an engraver was inherited to a remarkable degree by his daughter Caroline, who showed such remarkable aptitude, especially with the stipple point, that her father spent much time in teaching her the technicalities of his profession. That his

labour was not in vain is evidenced by the position his daughter's work now holds in the estimation of collectors. Though best known to fame as a stipple engraver, she did not confine herself to this popular method, executing under her father's guidance several plates in mezzotint, while at a later period she even practised aquatint.

She was appointed engraver to Queen Caroline, and though there is little doubt that she obtained the position to a certain extent owing to favouritism, she displayed such undeniable talent that it became a permanency. The paintings of Hoppner, Reynolds, Cosway, and Shelley were all made subjects for her skill with the stipple point; her work, especially when employed in reproducing a miniature, displaying a most wonderful delicacy.

HON. MRS. STANHOPE BY CAROLINE WATSON, AFTER REYNOLDS

Her plates in stipple were many, amongst the more notable being those of *Lord and Lady Kinnoul*, *The Worcester Children*, *The Pelham Family*, after Cosway, "*Viola*," *the Goddess of Wisdom*, and *Lady Elizabeth Foster*, after Downman.

The Pelham plate is of considerable rarity, and according to Dodd the plate was either lost or destroyed, though Mrs. Frankau states in her book *Eighteenth Century Colour Prints* that it was withdrawn by the family.

Caroline Watson was born in 1760, and died in 1814, only a few years before William Say sounded the death knell of mezzotint by making a mezzotint upon a steel plate.

Her stipple prints rank with those of Bartolozzi, J. R. Smith, Tomkins and Burke, and Le Blanc catalogues no fewer than one hundred and fifty-three portraits by her hand, which by no means represents the whole of her work.

The prints reproduced are in the possession of Mr. F. B. Daniell.

LIST OF THE PRINCIPAL PRINTS SOLD SINCE 1900.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
				£ s. d.
Abington, Mrs.	Reynolds	1901	m.	109 10 0
Abington, Mrs.	Reynolds	1902	m. 1st st.	220 10 0
Abington, Mrs.	Reynolds	1907	m. p. b. l.	285 0 0
Abington, Mrs., "The Comic Muse"	Reynolds	1902	m. 1st st.	231 0 0
Abington, Mrs., "The Comic Muse"	Reynolds	1903	m. p. b. l.	262 10 0
Abington, Mrs., "The Comic Muse"	Reynolds	1902	m. 2nd st.	21 0 0
Amherst, Sir Jeffrey	Reynolds	1907	m. before alteration of inscription	6 0 0
Ancaster, Mary, Duchess of	Reynolds	1907	m.	5 5 0
Barry, Mrs.	Kettle	1905	m. 1st st.	6 6 0
Bingham, Lady	Kauffman	1907	m. 3rd st.	8 10 0
Bosville, Miss	Reynolds	1905	m.	5 5 0
Bosville, Miss	Reynolds	1902	m. e. l. p.	21 0 0
Bouverie, Mrs., and Children	Reynolds	1901	m.	60 18 0

Title.	Artist.	Date.	Remarks.	Price. £	s.	d.
Bouverie, Mrs., and Children	Reynolds	1902	m. 1st pub. st.	96	12	0
Boynton, Lady Mary	Cotes	1907	m.	24	0	0
Boynton, Lady Mary	Cotes	1901	m. 1st st.	31	10	0
Bridges, Lady Frances	Cotes	1907	m. 1st st.	28	7	0
Buccleuch, Duchess of	Reynolds	1901	m. 1st pub. st.	315	0	0
Bull, Mrs.	Pyne	—	m. p. b. l.	1	10	0
Bunbury, Mrs. Henry	Reynolds	1901	m. 1st pub. st.	92	8	0
Bunbury, Mrs. Henry	Reynolds	1902	m. 1st pub. st.	168	0	0
Burke, Edmund	Reynolds	1903	m. 1st st.	63	0	0
Busby, Dr. R.	Riley	1906	m.	9	9	0
Carlisle, Countess of	Reynolds	1901	m.	87	3	0
Carlisle, Countess of	Reynolds	1904	m. 2nd st.	84	0	0
Carpenter, Lady Almeria	Reynolds	1907	m. early proof	46	0	0
Cholmondeley, Mrs.	Reynolds	1907	m. undescribed state	5	5	0
Collier, Mrs.	Reynolds	1905	m. p. b. l.	11	11	0
Cornwallis, Jemima, Countess	Reynolds	1907	m.	8	10	0
Cornwallis, Jemima, Countess	Reynolds	1902	m. 1st pub. st.	19	19	0
Coventry, Barbara, Countess of	Reynolds	1907	m. engraver's proof	29	0	0
Coventry, Barbara, Countess of	Reynolds	1902	m. p. b. l.	37	10	0
Cumberland, Duchess of	Reynolds	1907	m. before alteration of date	36	0	0
Cumberland, Duchess of	Reynolds	1902	m. 1st st.	141	15	0
Cumberland, Duchess of	Reynolds	1902	m. 2nd st.	47	5	0
Cunliffe, Miss	Cotes	1906	m. 1st st.	7	17	6
Elliot, Miss	Kettle	1902	m. 1st st.	35	14	0
Fish, Miss Charlotte	Reynolds	1907	m. 1st st. before Bowles address	11	0	0
*Foster, Lady Elizabeth	Downman	1901	colour-print	60	18	0
*Foster, Lady Elizabeth	Downman	1907	m.	16	5	6
*Foster, Lady Elizabeth	Downman	1896	m. o. l. p.	13	5	0
Garrick, David	Reynolds	1901	m.	80	17	0
Gideon, Lady	Reynolds	1905	m.	4	4	0
Granby, Marquis of	Reynolds	1907	m. p. b. l.	3	3	0
Greenway, Miss	Reynolds	1901	m.	75	12	0
Greenway, Miss	Reynolds	1904	m. 1st st. b. l.	61	19	0
Hamilton, Rachel	Cotes	—	m.	2	4	0
Hall, Mrs., as "Euphrosyne"	Reynolds	1902	m. p. b. l.	16	5	6
Hall, Mrs., as "Allegro"	Reynolds	1907	m. p. b. l.	38	0	0
Hall, Mrs., as "Allegro"	Reynolds	1903	m. 1st st.	42	0	0
Hardinge, Mrs.	Reynolds	1902	m. 1st pub. st.	199	10	0
Hervey, Hon. Augustus	Gainsborough	1906	m. 1st st.	77	14	0
Johnson, Samuel	Reynolds	1906	m.	6	16	6
Jones, Polly	Reynolds	—	m. proof, 1st st.	3	15	0
Lascelles, Mrs., and Child	Reynolds	1907	m.	1	1	0
Manchester, Duchess of, and Son	Reynolds	1901	m. 1st pub. st.	115	10	0
Marlborough, Caroline, Duchess of, and Daughter	Reynolds	1907	m. p. b. l., cut	5	5	0
Marlborough, Caroline, Duchess of, and Daughter	Reynolds	1905	m. 1st st.	31	10	0
Melbourne, Lady, and Son	Reynolds	1905	m. 1st st.	12	12	0
Molineux, Lady	Reynolds	—	m. p. b. l.	2	15	0
Moore, Miss, as "Lucinda"	Falconet	1904	m.	38	17	0
O'Brien, Miss Nelly	Reynolds	1902	m.	29	8	0
O'Brien, Miss Nelly	Reynolds	—	m.	204	0	0
O'Brien, Lady Susan	Cotes	1902	m. 1st st.	105	0	0
O'Brien, Lady Susan	Cotes	1907	m. 3rd st.	9	0	0
Paine, James, and Son	Reynolds	1906	m.	2	2	0
Price, Miss	Reynolds	1905	m. 1st st.	10	10	0
Proctor, Lady	West	1906	m.	5	5	0
Reynolds, Sir Joshua	Reynolds	1906	m. p. b. l.	6	10	0
Richmond, Charles, Duke of	Romney	1905	m. 1st st.	6	0	0
Richmond, Charles, Duke of	Romney	1906	m. proof	3	3	0
Sacrifice to Hymen	Reynolds	1906	m.	3	15	0
Scarsdale, Lady, and Son	Reynolds	1907	m.	12	0	0
Sefton, Belle, Countess of	Reynolds	1906	m.	1	10	0
*Sergius, Prince and Princess	Reynolds	1906	m. proof	4	16	0
Spencer, Georgiana, Countess	Reynolds	1901	m.	81	18	0
Spencer, Viscountess, and Daughter	Reynolds	1903	m. 1st st. b. l.	273	0	0
Stanhope, Lady	Reynolds	1907	m. p. b. l.	102	0	0
Stanhope, Lady	Reynolds	1905	m. 1st st.	52	10	0
*Stanhope, Hon. Mrs., as "Contemplation"	Reynolds	1905	m. p. b. l.	17	0	0
*Stanhope, Hon. Mrs.	Reynolds	1896	m. 2nd st.	3	10	0
Strawberry Girl	Reynolds	1903	m. 1st st.	178	10	0
Suffolk, Countess of	Read	1904	m.	52	10	0
Waldegrave, Maria, Countess	Reynolds	1907	m.	5	10	0
Wales, George, Prince of, and Prince Frederick	Read	1906	m. 1st st. b. l.	4	14	6

* Those prints marked with an asterisk are by Caroline Watson.

Round the Book Shops

"Bibliotheca Pretiosa," issued by Messrs. Sotheran & Co., is a catalogue which many a book collector will peruse with pleasure, though it is to be feared that a feeling of envy will be aroused as page after page reveals rarities, the acquisition of which is only possible to the really wealthy collector. Some idea of the remarkable value of this collection can be gathered from the fact that though consisting of only about 600 items their value in the aggregate is no less than £40,000. Such a total, though large, is scarcely to be wondered at, when in the Shakespearian section alone there is a matchless set of the first four folios all remarkable for their size and choice condition: first editions of Milton, Defoe, Walton, and Spenser: and a perfect copy, probably unique, of Caxton's *Golden Legend*, 1483. Of this last-named work only thirty copies are known to exist, all more or less imperfect. No perfect copy has apparently ever appeared at auction. As for the Shakespeare folios, it is almost unnecessary to state how every year it is becoming increasingly difficult to obtain a set in any condition, owing to their steady absorption by the New World, to which all the most interesting copies have of late been exported: and it is well known that quite recently a set crossed the Atlantic for the record sum of £10,000.

One of the most interesting items in Mr. Bertram Dobell's catalogue is a unique volume containing William Wordsworth's own copies of his earliest publications, with many manuscript alterations in his own hand, and also Coleridge's *Fears in Solitude*. The volume contains "Descriptive Sketches," two copies of "An Evening Walk," and "Fears in Solitude," all of which are, of course, of excessive rarity. They are, too, all uncut, and this fact adds greatly to their value from a collector's point of view, whilst their importance and value to the *litterateur* can hardly be over-estimated.

An interesting memento of Charles Lamb is included in Mr. Frank Holling's latest catalogue, consisting of an album containing original autograph contributions by Charles Lamb, as well as others by Tom Hood, and some thirteen water-colour and pencil drawings. The verses by Lamb are very characteristic, and in the last line, "Remember, William, He is but a Fly," may be seen his inveterate proclivity for punning. It may be added that the signature to several of the contributions is doubtless that of Thomas Westwood, with whom the Lambs lived at Enfield for a time, and whose character is so admirably delineated by Lamb in a letter he wrote to Wordsworth in 1827.

The original copy of the New Testament used in the Central Criminal Court, Old Bailey, is a volume that should appeal to the collectors of relics of crime. It forms an interesting item in Messrs. A. Maurice & Co.'s catalogue, in which it is fully described. Well thumbed and bearing every evidence of long use, it is bound in old calf with an iron cross on the front cover, whilst both covers are lettered, "Sessions House, Old Bailey," and have the city arms impressed.

The work of the Aldine Press has, it is true, lost much of its one time favour with the collector: but, nevertheless, a fine Aldine is still a desirable possession in the estimation of many collectors. Such a volume is a copy of the second edition Colonna's *Hypnerotomachia Poliphili*, issued by the Press in 1545, which figures in Messrs. J. & E. Bumpus's latest catalogue. It is considered one of the most singular books ever written, and in addition to its literary interest it possesses great artistic attraction on account of the beauty of the woodcuts after the designs attributed to Giovanni Bellini. There must also be noted in the same catalogue what is described as the finest copy of *Sketches by Boz*, 1837-9, that has occurred for sale for many years. 27 of the plates are enlarged reproductions of the etchings in the first edition, the remaining 13 are here issued for the first time.

Mr. Bernard Quaritch's January catalogue, like its predecessors, is distinguished for the number of rarities it contains in all branches of literature. In the sporting section, for instance, there are fine copies of many of Alken's most notable works, including a copy of the first issue of *Ideas*, the rarest of all Alken's books. Before copies of this work had time to circulate, the stock of this first issue was partly destroyed by fire. By utilising some undamaged plates and reprinting others, a small and inferior second issue was brought out, copies of which are bound up in oblong folio, not, as were those of the first issue, in upright folio. Even copies of the second issue are very rare. A notable item in another section is a large collection of Arundel Society Publications.

We have also received catalogues from Messrs. Ellis, Messrs. Farmer & Son, Kensington: Mr. William Glaisher, High Holborn: Messrs. Myers & Co., High Holborn: Mr. H. W. Glover, Leadenhall Street: Mr. G. H. Brown, Edgware Road: Messrs. Bull & Auvache, Bloomsbury. Birmingham: Mr. William Downing, Mr. A. J. Featherstone, Messrs. Holland Bros., Mr. James Wilson, Mr. John Hitchman. Edinburgh: Mr. David Johnstone, Messrs. Douglas and Foulis, Mr. William Brown, Mr. R. W. Hunter, Mr. John Grant. Manchester: Messrs. W. N. Pitcher & Co., Mr. Albert Sutton. Bath: Messrs. B. & J. F. Meehan, Mr. H. Cleaver. Bristol: Mr. Walter Nield, Messrs. James Fawn & Son. Exeter: Mr. Commin, Messrs. S. Drayton & Sons. Cambridge: Messrs. Deighton Bell & Co., Messrs. Galloway & Porter. Dumfries: Messrs. Anderson & Son. Oxford: Messrs. Parker and Son. Liverpool: Mr. W. M. Murphy. Taunton: Messrs. Barnicott & Pearce. Reading: Messrs. Smith.

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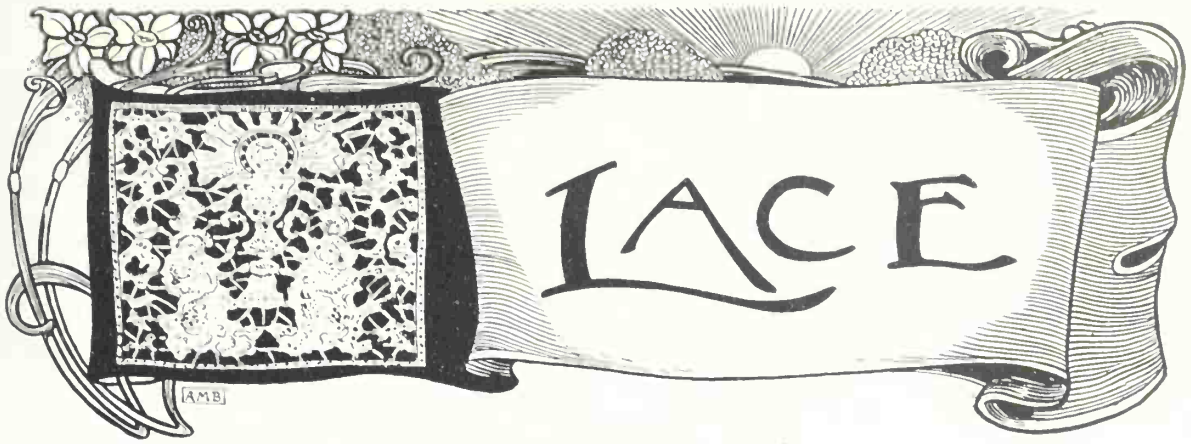
PORTRAIT OF MADAME HUET
ENGRAVED BY DEMARTEAU
AFTER J. B. HUET



Brussels Lace

By M. Jourdain

THERE is at present no information as to the date when the manufacture of Brussels lace began. In the eighteenth century it was famous, as Lord Chesterfield wrote in 1741, as the place "where most of the fine laces are made you see worn in England." The Béguinage was a great centre for lace-making, and English travellers often visited to buy lace.* In 1756 a Mrs. Calderwood, who visited it, gave an account of the process of lace-making. "The manufacture is very curious," she writes; "one person works the flowers. They are all sold separate, and you will see a very pretty sprig for which the worker only gets twelve sous. The masters who have all these people employed give them the thread to make them; this they do according to a pattern, and give them out to be grounded; after which they give them to a third hand, who 'hearts' all the flowers with the open-work. That is what makes the lace so much dearer than the Mechlin, which is wrought all at once."†

Thus half-way through the eighteenth century some special characteristics of Brussels work—the low rate of wages, the division of labour, and the *specialization* of lace-workers on some branch of this work, the domination of the "masters"—is already established.

Brussels pillow lace is, as Mrs. Calderwood writes, not made in one piece on the pillow: the réseau ground is worked in round the pattern which has been *separately* made.‡ "Thus the long threads that form the *toilé* of Brussels lace of all dates always follow the curves of the patterns, while in other Flemish laces these strands are found to run parallel to the edge the whole length of the lace, and *to pass* through the pattern into the réseau ground."§

There are two sorts of toilé, one the usual woven texture, as of a piece of cambric, the other a more open arrangement of the threads, which is used for shading effects.

Relief is given to certain details of flowers and fibres of leaves by a flattened and slightly raised

* "We went to the Béguinage Convent to buy lace."—Letter of Elizabeth Viscountess Nuneham, 1766. *Harcourt Papers*, vol. xi.

† *Mrs. Calderwood's Journey through Holland and Belgium*, 1756.—Printed by the Maitland Club.

‡ In old Brussels lace the ornament was worked on the pillow into the ground. Later, and at the present time, the flowers are applied to or sewn in the ground. Sometimes they are sewn on to the ground.

§ *Point and Pillow Lace*.—A. M. S.

BRUSSELS EARLY 18TH CENTURY (PILLOW-MADE)

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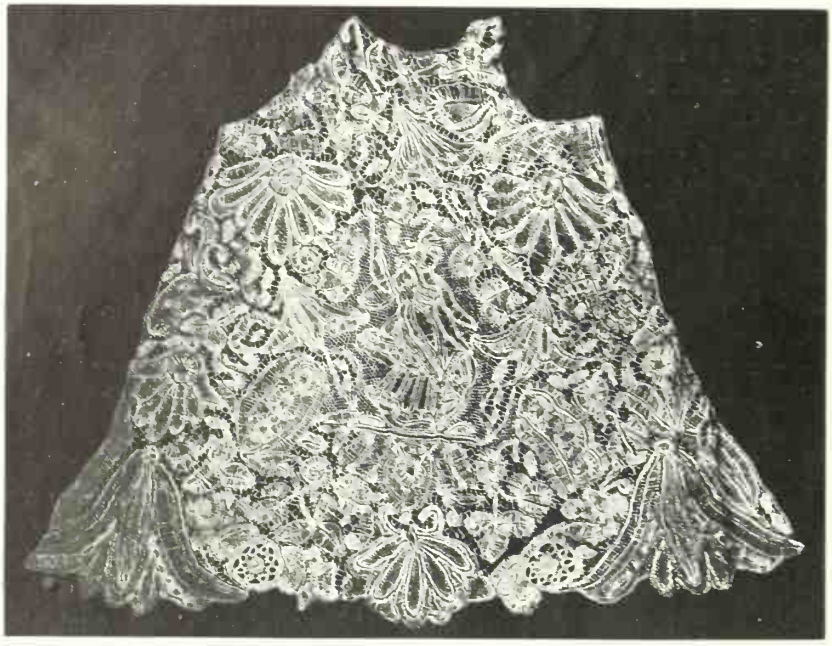


BRUSSELS BEGINNING OF 18TH CENTURY KUNSTGEWERBE MUSEUM, DRESDEN

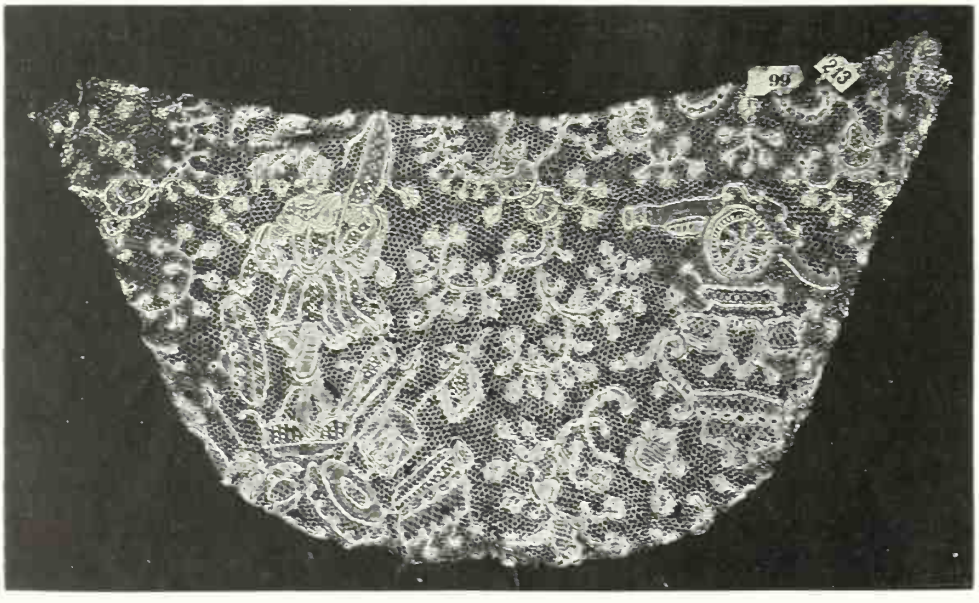
plaited cordonnet. A slight modeling is imparted to flowers by means of a bone instrument, which gives concave shapes to petals, leaves, and other ornaments.

There were two kinds of ground used in Brussels lace—the *bride* and the *réseau*. The *bride* was first employed, but was already discontinued in 1761, and was then only made to order.* Sometimes the bride and réseau were combined.†

The ground used in Brussels lace is of two kinds—needle-point and pillow. The needle-point réseau is made in small segments of an inch in width, and from seven to forty-five inches long, joined together by a stitch long known as "fine joining," consisting of a fresh stitch formed with a needle between the two pieces to be united. The needle-ground is stronger, but three times more expensive than the pillow, which has a hexagonal mesh, of which two sides are made of four threads plaited four times, and four sides of two threads twisted twice. Since machine-made net has come into use, the *vrai réseau* is rarely made, save for royal orders. Of course, lace-makers, so skilful as those of Brussels, occasionally made experiments with other grounds, such as the star-meshed réseau; but this is uncommon.

Brussels needle-point was introduced into that city about 1720, evidently in imitation of the Alençon fabric, which it closely resembles in pattern and general effect. The Brussels needle-point, however, is not so firm and precise, the toilé is of looser make than the French work. The button-hole stitched cordonnet — a distinguishing feature of Alençon—is replaced by a single thread.‡

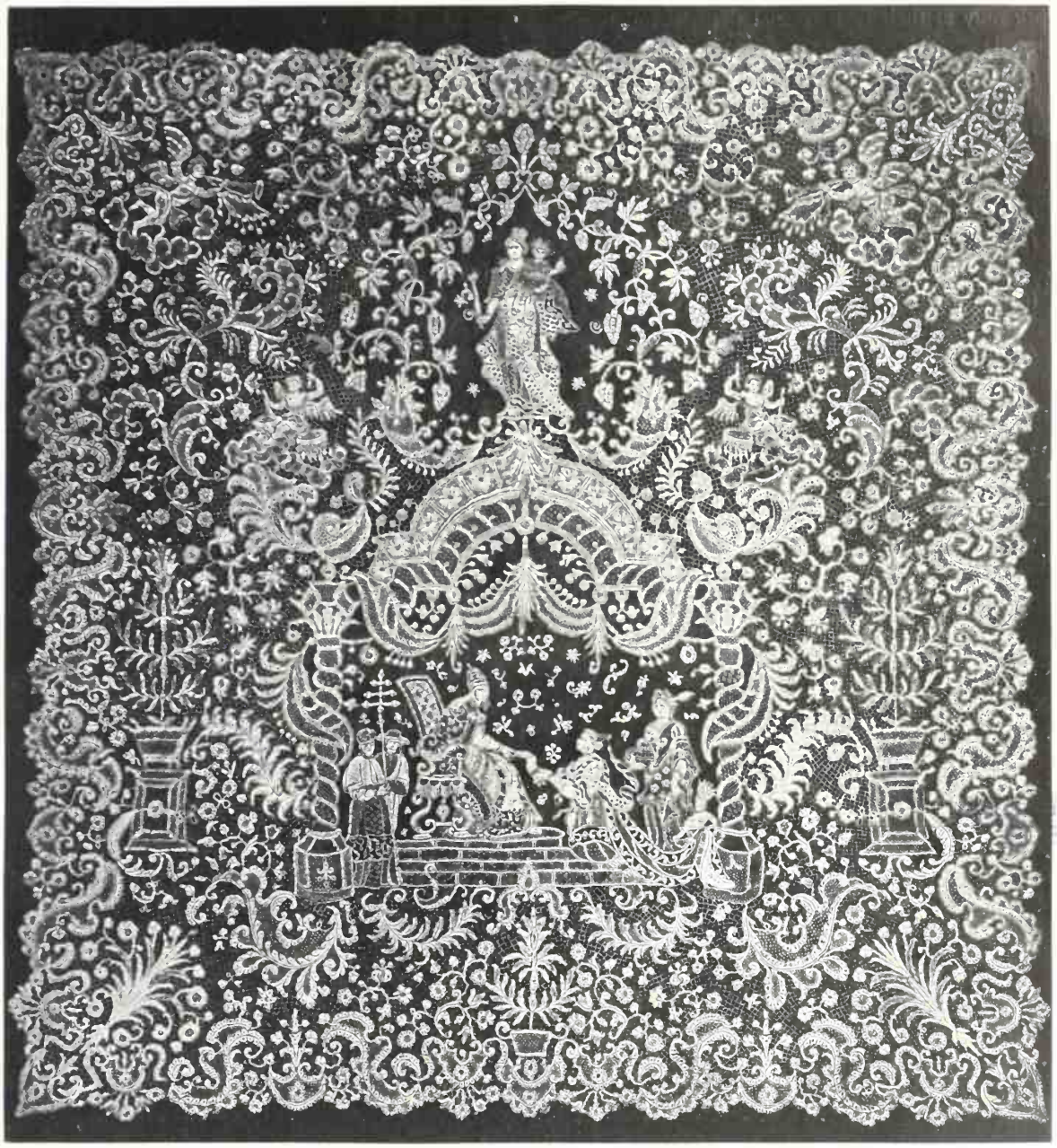
‡ In the needle-point laces of Brussels the cordonnet is *generally* only a thread, but in some few cases it is covered with button-hole stitches, as in Point d'Alençon.



FRAGMENT OF BRUSSELS PILLOW LACE (EARLY 18TH CENTURY), SHOWING FRENCH INFLUENCE IN THE DESIGN MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

* *Dictionnaire du Citoyen*, 1761.

† "Une coeffure à une piece d'Angleterre bride et réseau,"—*Comptes de Madame du Barry*.



BRUSSELS PILLOW LACE BEGINNING OF 18TH CENTURY MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

or strand of threads. The Brussels needle-made réseau is made with a simple looped stitch.* The earliest Brussels needle-points were grounded with this needle-made réseau, but much of the best needle-point is grounded with the more familiar pillow-made "droschel." The Alençon "modes" are rendered with great accuracy. In this kind of mixed lace the cordonnet is usually a single moderately thick thread. In a specimen in the Dublin Museum, the cordonnet is like that of Alençon lace, button-hole stitched, but the stitchery is not very close or regular.†

The processes are assigned to different hands, who

* "Le point d'aiguille de Bruxelles fait pour imiter le point d'Alençon est loin d'avoir sa solidité et son travail artistique. Pour imiter la brode qui donne tant de cachet au point d'Alençon et qui est fort longue à faire, on l'a remplacée dans le point d'aiguille de Bruxelles par un gros fil passé dans les mailles pour entourer le dessin." — *Histoire du Point d'Alençon. Mme. Despierres.*

† No. 40, Dublin Museum.

work only at their own special department, the first termed:—

(1) Drocheleuse (Flemish, drocheles), makes the vrai réseau.

(2) Dentelière (kantwerkes), the footing.

(3) Pointeuse (needlewerkes), the point à l'aiguille flowers.

(4) Platteuse (platwerkes), the plat flowers.

(5) Fonneuse (groundwerkes) is charged with the open-work (jours) in the plat.

(6) Jointeuse or attacheuse (lashwerkes) unites the different sections of the ground together.

(7) Striqueuse or appliqueuse (strikes) is charged with the sewing (application) of the flowers upon the ground.*

"The pattern † is designed by the head of the fabric, who, having cut the parchment into pieces, hands it out ready pricked. The worker has no reflections to make, no combinations to study; the whole responsibility rests with the master, who selects the ground, chooses the thread, and alone knows the effect to be produced as a whole." "The same design," writes Peuchet, "was never executed twice; continual variations were introduced." ‡

The fineness of thread used in Brussels lace is almost a fable. "It is made of the flax grown in Brabant, at Hal and Rebecq-Rognon. The finest quality is spun in dark underground rooms, for contact with the dry air causes the thread to break, so fine is it as almost to escape the sight. The thread-spinner closely examines every inch drawn from her distaff, and when any irregularity occurs, stops her wheel to repair the mischief. A background of dark paper is placed to throw out the thread, and the room so arranged as to admit one single ray of light upon the work." §

Representation of objects naturalistically treated is one of the characteristics of Brussels work. In eighteenth century specimens accurately rendered leaves and flowers—in especial the pink and the

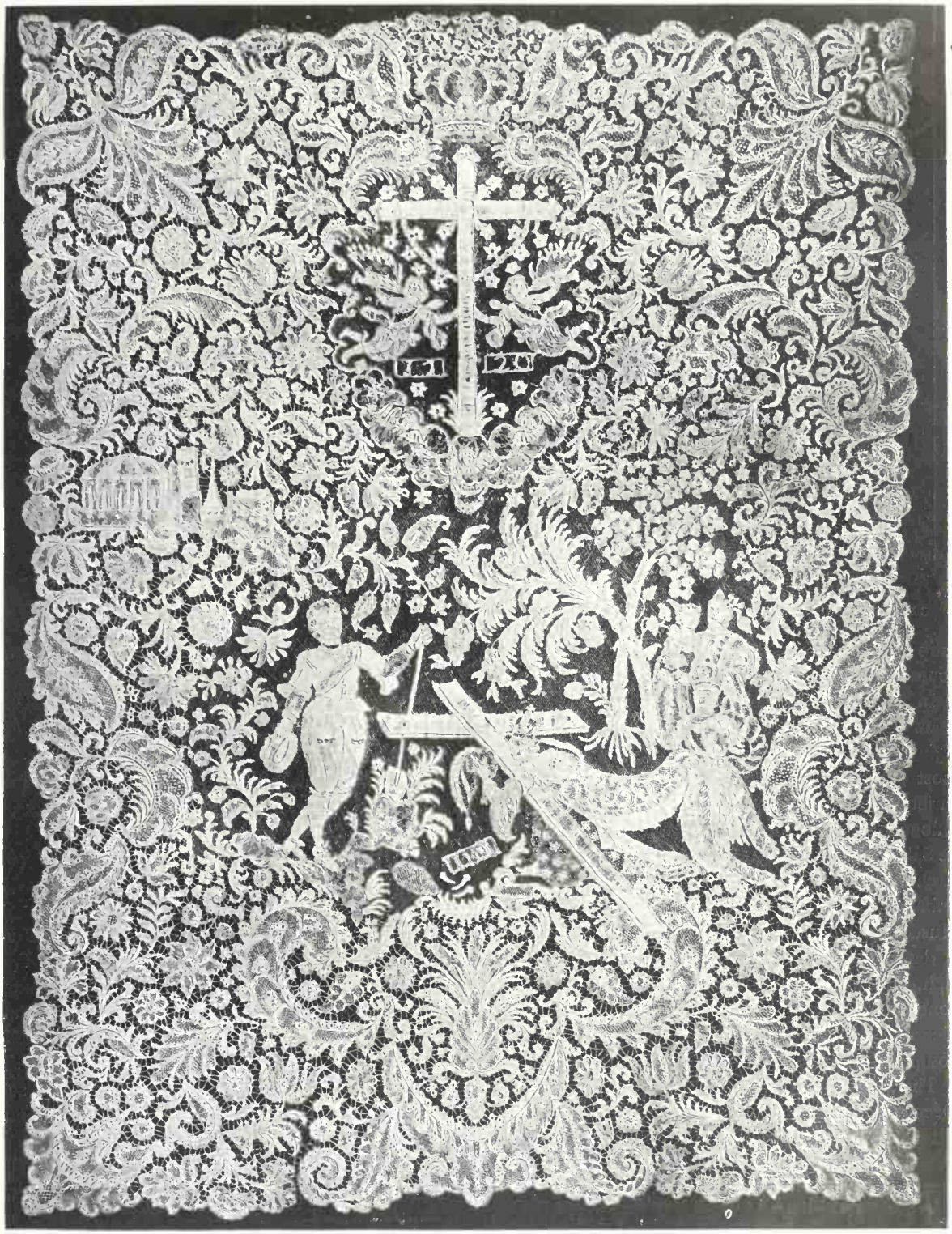
* *History of Lace. Mrs. Palliser.* † *Ibid.*

‡ "Le dessin est le premier objet de son attention; il (le fabricant) le varie continuellement et ne fait executer le même une seconde fois . . . il en détache les fleurs en les piquant d'un millier d'epingles pour faciliter aux ouvrières la lecture du dessin, et les mettre a portée de l'exécuter avec exactitude. C'est lui qui juge des fonds les plus convenables pour faire ressortir les fleurs du dessin, pour donner a la dentelle l'éclat et la finesse."

§ *History of Lace.—Mrs. Palliser.*

Thread spun by machine in England from Belgian flax is much used now in Belgium. It has, however, never arrived at the fineness of that made by hand, and frequently in it there are traces of cotton, which depreciate its quality.

CRAVAT END. BRUSSELS PILLOW LACE. 18TH CENTURY IN THE POSSESSION OF MISS JOSEPHS



BRUSSELS LACE (PILLOW-MADE) DATED 1720 MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

CRAVAT END OF BRUSSELS LACE (PILLOW MADE) 18TH CENTURY

tulip and the rose—insects and birds are the main components of the design."

In larger and more important pieces of the last years of the seventeenth and the beginning of the eighteenth centuries, the structure of the design is more elaborate, and figures, "subjects," and every variety of plant-form are most skilfully rendered. In a flounce given by Madame de Maintenon to François de Salignac de la Motbe Fenélon, who was consecrated Archbishop of Cambray in 1695, the ground is of *fonds picotés*.* In the two later specimens in the Musée des Arts Décoratifs in Brussels (one of which is dated 1710, while the other belongs to the early eighteenth century), a centre of the *réseau* ground contrasts with the surrounding border of brides picotées. The cravat-end in the possession of Miss Josephs is entirely grounded with the *réseau*.

The two specimens from the Musée des Arts Décoratifs are very wonderful pieces of work. The dated piece (1710) represents the Invention of the Cross by Saint Helena, whose robe is carried by an Eastern attendant. The second piece represents the pope, seated under a canopy presenting or receiving a document from a lady who kneels before him. His train is borne by an Eastern attendant, and her crown by a lady who stands behind her. The work upon the costumes is remarkable. Among the scroll work are angels blowing trumpets, and others beating drums.

During the reign of Louis XV. Flemish pillow-lace was much affected by the French court, and was almost preferred to point d'Alençon. This produced a certain French style of design in Brussels to meet this demand. In large designs, figures, whimsical devices, and mottoes were introduced. Some of the details are graceful and ornamental; others, again, are misshapen. There is a distinct reflection of French mannerisms in Brussels of that period,†—the balanced designs of repeated similar groups of fragmentary floral sprays, the valanced canopy, the royal attributes, cupids, pillars, etc., and the waved bands or ribbons dividing the design into compartments, and worked with very varied modes.‡

* "Vienes, a Milan, a Venise, les rentelles au fuseau moins fines, le mariage de semblables variétés aux détails de la composition. L'ornement y reste plus conventionnel et, lorsque les personnages et les animaux y apparaissent, ils sont d'expression allégorique. Le même genre de dentelle en fuseau fabriqué à Bruxelles ou en France soumettra des détails plus réalistes, les personnages y puiseront le costume contemporain, les animaux y seront représentés sous la forme amicale."—*Le Musée Historique des Tissus de Lyon*. A. Cat., Lyon, 1902.

† Victoria and Albert Museum, 755-'06.

‡ And again at a later date, when a number of lace-makers left France for Belgium after the French Revolution. To-day the influence of French design is as strong as ever.

§ The Brussels pillow-renderings of various modes, used in French needlepoint, the Argentan hexagonal mesh, the *réseau* ground, *vide-brides*, etc., are very close and skilful.

In the last years of the seventeenth and in the early part of the eighteenth century, ornamentation in the Chinese style, fantastic zig-zag forms, pagodas, and Indian or Chinese figures were introduced—a reflection of the taste that demanded negro attendants, and oriental lacquer plaques inlaid on furniture. The Chinese influence may have received an impetus from that Siamese embassy which is said to have brought over many specimens of Chinese lacquer work as presents to Louis XIV.

Two specimens of the Louis XV. period belonging to Mme. Doistau and the Comtesse Foy, which were lent to the Exposition Internationale of 1900 at Paris, are good examples of this exotic style. Mme. Doistau's piece (which is pillow lace) is a square cravat end, showing motifs of pagodas, and the long-tailed crested bird that so often accompanies them. The point lace belonging to the Comtesse Foy shows the influence of the design of Dresden china in the little kiosks, the minute landscapes, rocks and rivers, among which are huntsmen and dogs chasing stags.

Brussels in the late eighteenth century followed French laces in the change that took place on the accession of Louis XVI., when design became "thinner," and the lace appeared to be mostly réseau, bordered with a stiff rectilinear border of conventional design, the ground powdered with little detached flowers, sprays, and later spots and rosettes.

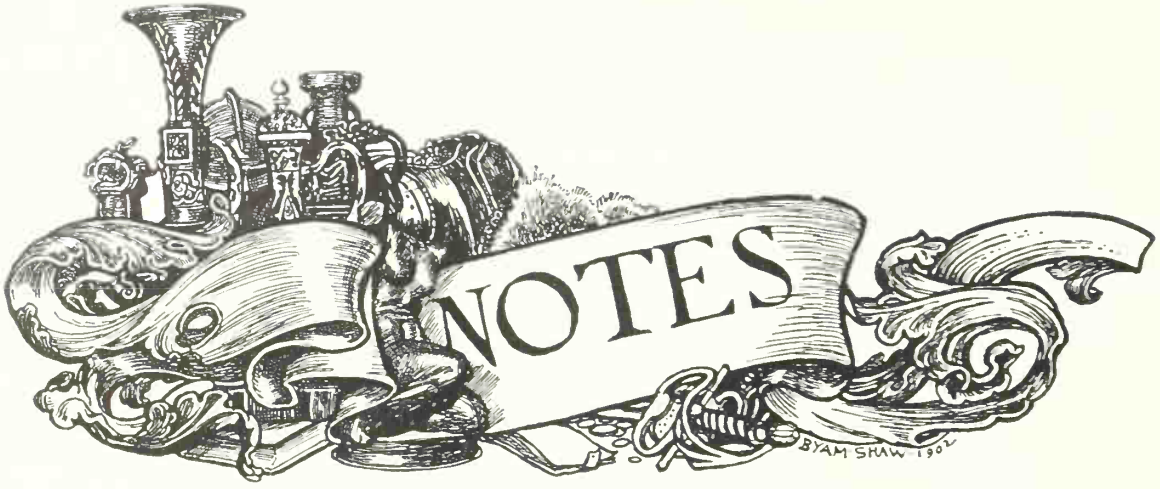
In the early nineteenth century pseudo-classic style of ornaments then in vogue in France influenced Brussels design. The introduction of machine-made net, upon which Brussels bobbin-made flowers were applied (Brussels appliqué), also had an influence upon design.

In France the term Point d'Angleterre is used for Brussels lace. This is somewhat confusing, as *Point d'Angleterre* was a term applied in the late seventeenth century to a variety of Flemish pillow lace, of which the design was in imitation of the scroll patterns of point lace of that date. Flanders lace was worn almost exclusively during the reign of Charles I. and the Commonwealth, and in 1662 an Act was passed by the English Parliament, alarmed at the sums of money expended on foreign goods, prohibiting the importation of all foreign lace. The English lace makers endeavoured to improve the national fabric by inviting Flemish lace makers to settle in England, and establish a manufacture there, but when this scheme proved abortive they adopted the simpler experiment of smuggling in Brussels lace, and selling it under the name of Point d'Angleterre—a term which, like Point d'Espagne and "Flat Spanish," relates to the country that consumed it rather than that which produced it.

This fact is corroborated in a memorandum by the Venetian ambassador to the English court in 1695, who states that Venetian point is no longer in fashion, but "that called English point, which, you know, is not made here, but in Flanders, and only bears the name of English to distinguish it from the others." The name Point d'Angleterre is used nowadays, however, of a variety of Brussels lace, with many open fillings of the *bride* variety.

* Peuchet gives a somewhat different account. "Les fabricans Anglais, pour favoriser les premiers essais de leurs manufactures, achetaient beaucoup de dentelles de Bruxelles qu'ils vendaient à toute l'Europe sous le nom de point d'Angleterre."—*Dictionnaire Universel de la Géographie Commerçante*, 1799.

BRUSSELS, 18TH CENTURY (PILLOW-MADE) CLUNY MUSEUM



A Portrait by Lorenzo Lotto

THE treasures of the galleries and museums of Italy have lately grown so considerably that it is becoming daily more difficult to follow this happy movement, which is at last rejuvenating the collections of this country, which threatened to become fossilised. Among the recent acquisitions one of the most important, and worthy of more notice than has been taken of it, is that of a portrait by Lorenzo Lotto, which has recently been added to the famous Venetian Galleries. Curiously enough the galleries of Venice did so far not possess any work by this great pupil of Gian Bellini, who is, and will ever be, after Titian and Giorgione, the most significant personality of the Venetian school.

The portrait now on view in the beautiful Venetian collection, in the so-called Sala dei Bonifaci, represents a man of mature age, who by his costume is proclaimed a Venetian magistrate. In this canvas, as in the best of his best period, Lotto reveals the great skill he achieved in his art, as well as the profundity of his sentiment. In his portraits—and the one under discussion is one of the finest examples—appears, far more than in his compositions and often mediocre conversation pieces, the real essence of his art, the deep and melancholy problem of life and of the things created. If the person here depicted does not incline his head woefully towards one shoulder in a manner peculiar to Lotto, or plucks with a gesture of desolation the petals of a rose and of some jasmine blossoms, this portrait nevertheless is profoundly melancholy and sad in the vague look of the eyes, the bitter expression round the mouth, and the whole tonality of the colouring.

PORTRAIT BY LORENZO LOTTO VENICE GALLERY

As in his most famous works, Lorenzo Lotto reveals in this picture the whole integrity of his personality, which appears like an oasis of sweet sadness in all the exuberant and careless joyousness of Venetian painting. Lotto, the master of perpetual suave sadness, the man of the *restless mind*, as

he wrote of himself—Lotto has endowed his portraits with a delicate poetry derived perhaps from Giorgione, but perhaps even more profound, more intimate, more sincerely felt. The new picture in the Venice Gallery, formerly in the collection of the Counts Carradori of Recaati, belongs to the master's happiest age, to the period when he produced grand work in the Marches, where he left a profusion of the treasures of his palette. With advancing age his art declined, but he had already filled Italy with so many brilliant canvases, and risen to such fame as to justify Titian's salutation: "O Lotto, good like goodness itself, and like virtue virtuous."—A. J. Rusconi.

SEVENTEENTH CENTURY BUST OF AN OLD LADY — BORGHESE GALLERY, ROME

New Works at the Borghese Gallery in Rome

Three seventeenth century works of art have recently been added to the Borghese Gallery in Rome, which six years ago became the property of the nation—a beautiful marble bust, and two small pleasing landscapes by Patel *fils*. The life-size bust represents an old lady with a large veil—similar to the one to be seen in the portraits of Donna Olympia Pamphili—which is thrown back from the top of her forehead, and falls in ample folds upon her shoulders, forming a kind of niche for her inclined head. The costume and the style of the work recall vividly the middle of the seventeenth century, the Roman baroque school of sculpture, which was so dominated by Gian Lorenzo Bernini, that all other contemporary artists appear insignificant. If this bust cannot be assigned to Bernini, it must certainly be attributed to one of his best followers, whose name cannot at present be ascertained, since the artistic style of this bust does not exactly correspond with any of theirs.

The realism of this portrait is so pronounced as to be almost photographic. The flabby lips, which, no longer supported by the crown of the teeth, sink into the gums; the sunken eyes with their tired look; the fleshless neck, the wrinkled skin of which can scarcely hide the cartilage of the trachea; and, above all, the flabby relaxed muscles of the wonderful thorax under the covering stuff—all this is rendered with most impressive mastery and truth.

We do not know the identity of the old lady and the origin of this work. But we cannot be far wrong in supposing that, placed in a niche, the bust formed part of a tomb monument. This theory is still

further confirmed by the presence of an iron ring attached to the back of the bust, by the fact that this back is not properly finished, and by the consideration that the whole outline follows an elliptical line, so as to fit into an oval niche. It has been suggested that the bust belonged originally to the little mural monument which Bernardino Petrinochi had erected in 1683 in the church of S. Maria del Popolo, Rome, to his mother Vincenza Danesi, who died in 1682 at the age of sixty-eight. But although the size of the bust corresponds with that of the now

LANDSCAPE BY A. P. PATEL BORGHESE GALLERY, ROME

empty niche, and the woman's age with that of the portrait, no decisive argument has been brought forward to prove that the bust was at one time in that marvellous Roman church. The government paid £240 for the bust.

The two landscapes by Patel jun., acquired for the same gallery for the modest sum of £64, have a far greater interest than their intrinsic value, since their author is a rather rare master, who is represented in very few galleries outside France, and, I believe, in no English or Italian gallery. Of Patel *père* as well as of Patel *fils*, landscape painters both, and imitators of Claude Lorraine, the records are so scanty that we can scarcely distinguish between their works. There is considerable uncertainty about some of their works as to whether they are to be attributed to the father or to the son. But no such doubt exists about the two little pictures here reproduced, first of all because they are signed A. P. Patel, which initials appear to refer to Patel *fils* (Pierre Antoine?), who is also known as *Patel le tué*, rather than to the father (Pierre?), and secondly because they are dated 1687, that is to say, eleven years after the elder Patel's death.

The composition of these pictures, which are smaller than the pages of this magazine, cannot be called very original, in so far as it is a mere variation of the *motifs* of Claude, who exercised so great an influence upon his contemporaries. But full praise must be given to the technique, which recalls a little that of Adam Elsheimer, of Frankfurt; to the fresh and lively sense of nature; and, above all, to the manner in which the painter has rendered all the minute details of his scenes. If the figures are not very correct in drawing, and suggest the studio pose, the buildings, the ground, and the trees are painted with a miniaturist's loving care and patience, which dwell upon every branch and caress every leaflet. The colour, too, is very pleasing: the tonality of the masses of foliage that represent the whole rich scale of greens that blend in sweet harmony with the luminous pure opalesque sky, which over the far horizon softens the contours, veils the forms, and

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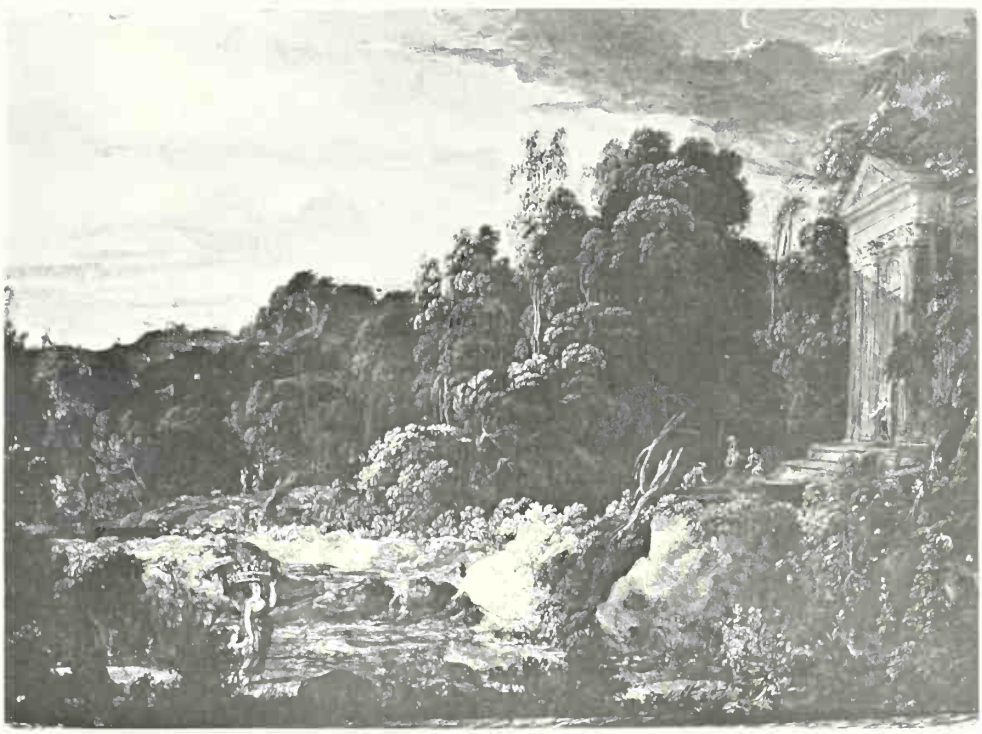
Drawn by H. Alken

Engraved by S. Reed

OVER LIVERPOOL WALL NEAR ST ALBANS

covers the tones with the haze of atmosphere. At the Borghese Gallery, close to a rich series of landscapes by Patinier, Brill, Salvator Rosa, Ossembeck, Swanevelt, "Velvet" Breughel, etc., the two small landscapes by one of the Patels have found a suitable position which invests them with increased interest. —E. M.

TOGETHER with the works of art above described, the Borghese Gallery has re-entered into possession of two superb sculptures by Bernini, which, until some



LANDSCAPE BY A. P. PATEL BORGHESE GALLERY, ROME

years ago, were in this collection, but were removed when, in 1891, the works which were not tied by entail were disposed of. Among them were the two busts of Cardinal Scipio Caffarelli Borghese, the famous nephew of Paul V. Bought for £400 by the Italian Government, they were assigned to the Venice Gallery, but as since then the Borghese collection has become State property, it was suggested that Bernini's busts should be returned to their original home, a wish which has now been fulfilled.

Bernini's Busts of Cardinal Scipio Borghese

There are two of these busts, identical in form, because, according to Bernini's contemporary, Baldinucci, the artist discovered on finishing the first version that a streak in the marble was noticeable across the forehead and temples, which gave the face a disagreeable aspect. In a few nights of feverish work Bernini produced his copy so as to present to the Cardinal together with the defective bust another perfect one. Baldinucci relates that the prelate, much disturbed at the sight of the first bust (which is here reproduced), was filled with joy when the second copy was produced to him; but if he had judged with the eye of an artist, and not with that of a patron, he would have found that the second version, though according to the artist's intention it should have been identical with, or even finer than the first, turned out to be inferior as regards energy of touch and expressiveness—which is easily explained, if one considers that Bernini created in the first, and merely copied in the second, and that a free and ardent genius, like the great seventeenth century master, must needs fall below his best when he has to adapt and to limit himself to the faithful mechanical reproduction of a model.

The bust is a masterpiece, perhaps the most splendid example left to us by Bernini in the field of portraiture. Never did he succeed better in making marble yield the character of muscle, flesh, texture, and expression, as in this truly living presentment of Cardinal Borghese. With the return of the two busts to the famous Roman palace, Cardinal Scipio has taken possession again of the old house.

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which was his constant abode during his lifetime: and Bernini has extended the frontiers of his realm — I say Bernini's realm, because within the walls that hold the *David*, the *Æneas and Anchises*, the *Apollo and Daphne*, the bust of Paul V., and the portraits of Cardinal Borghese, the artist who created them rules more absolutely than a sovereign.— E. M.

CARDINAL SCIPIO BORGHESE BY BERNINI

The Farrier's Shop
By Paul Potter

THE characteristic example of the work of that short-lived genius, Paul Potter, which we reproduce in the present number, is one of the few pictures from the famous Kann Collection that have come to our shores, and at present is on view at the exhibition of Old Masters at Burlington House. Though the painting of the faces is somewhat coarse, the sky and landscape are characteristic of the beautiful work of the artist, the large luminous clouds which cover the blue sky in parts, and the plain in the background where cattle are browsing, being especially fine in treatment.

Paul Potter died at a very early age, and consequently genuine examples of his work are extremely rare, and though there are many canvases which bear his name, the number of genuine works in private collections is very small.

At different periods this picture, which is reproduced by permission of Messrs. Duveen Brothers, has figured in the J. Ph. de Monté, L. J. Nieuwenhuys, Comte de Perregaux, and Madame Autran collections.

A Blind Girl of Rome
By Gaugain after Northcote

THOMAS GAUGAIN, the engraver of the charming colour-print which we reproduce in the present number, ranks high in that great army of engravers in stipple that made the latter half of the eighteenth century the golden age of stipple engraving. Like many others of his craft, he was of foreign birth, but coming to England at an early age, he adopted the profession of painting, soon forsaking it, however, for the stipple-point. For nearly thirty years he practised the art, executing many fine prints, one at least of which is held to be equal to any done by his more notable *confreres*. This is *An Airing in Hyde Park*, engraved after Dayes, which makes a pair to Soiron's *Promenade in St. James's Park*. Others of importance are *Louisa*, after Morland, *The Bird-Catcher*, and *The Showman*.

IN our January number we reproduced a charming portrait of Madame Huet, from a print by Demarteau, after J. B. Huet. We now reproduce another portrait of this charming woman by the same artist and engraver. We also include as a plate another of our series of winter coaching scenes, depicting the Liverpool Mail in difficulties near St. Albans. It is an excellent example of R. Havell's engraving after that prolific sporting artist's work, Henry Alken.

Burlington Art Miniatures
Parts I. to V.
1s. 6d. net each part. Fine Art Publishing Co.

ANY attempt to popularise the masterpieces of the great painters deserves hearty support, especially if it is presented in such an attractive form as the portfolios of art miniatures produced by the mezzogravure process by the Fine Arts Publishing Co. In a series of twenty portfolios, it is the publisher's intention to reproduce two hundred of the finest paintings in the chief English and Continental galleries. The first five include the pictures of His Majesty the King, the Wallace Collection, the National Gallery, the Louvre, and the Luxembourg, whilst later the chief galleries in Italy, Germany, Russia, and elsewhere will be issued.

Old China
By J. W. Blacker
"London Opinion" Curio Club
1s. net.

To the long series of inexpensive books for collectors that have been issued during the past few years must now be added the admirable little volume from the pen of Mr. J. W. Blacker, entitled *The A B C of Collecting Old China*, the first of a series to be issued by the "London Opinion" Curio Club. The constantly increasing army of collectors interested in old china has already caused many interesting little volumes to be issued at prices undreamt of in the days when Chaffers's *Keramic Gallery* and similar works were first published, but we think the present volume, fully illustrated and extending to about 150 pages, is the last word in cheap book making.

Of the manner in which Mr. Blacker has succeeded in his task of telling the amateur how to identify old china, one cannot say more than to advise all those who are interested to secure the book and profit by the excellent advice which the author has to offer regarding the chief English factories and their work.

The Dover Pageant

Among the historical pageants of recent date, that of Dover, which takes place from July 27th to August 1st, will stand pre-eminent. There are few towns which occupy a more prominent position in English history than Dover. From the most remote ages it was the site of a British camp and town, and it forms the starting point of the famous Watling Street, the Roman road to London. The key-notes of the Dover Pageant will be "Dover, the key of England, the sea, and its connection with France." The scenes to be represented will commence with legendary Dover in the time of King Arthur. William the Conqueror will cross the stage. King John, Edward I., and Henry V. will pass with other kings, queens, noblemen, etc., historically connected with the town. The organiser of the pageant is Mr. Louis N. Parker, whose name is a guarantee of historical accuracy and magnificence of the spectacle. The pageant is under the patronage of their Royal Highnesses the Prince and Princess of Wales, the noblemen and gentlemen of Kent and adjoining counties, the Maires of Calais, Boulogne, etc., the Burgomasters of Antwerp, Bruges, Ghent and Ostend, and the Mayors of all Kentish towns.

A beautifully illustrated pamphlet containing some details of the pageant and the town of Dover will be sent free on application to the Secretary, Pageant House, Dover.

Protection of Copyright

A decision of great importance regarding the protection of copyright in paintings in the United States has just been arrived at by the Supreme Court at Washington, the highest Court of Appeal in the States. This decision ends a law-suit which has for a number of years been carried on by the Berlin Photographic Company (of Berlin, London, New York, and Paris) against the American Tobacco Co. and the American Lithograph Co., who had reproduced Dendy Sadler's well-known picture, *Chorus*, of which the Berlin Co. held the copyright.

What made the case most aggravating was that the offenders were well aware that the copyright belonged to the Berlin Photographic Co., but they insisted that this copyright had no value in the States (although it was duly entered at Washington) because the original painting, when exhibited at the Royal Academy in London, did not bear an inscription to the effect that the copyright belonged to anyone. They further claimed that according to American views the exhibition in a public gallery made a picture public property. The case for this reason touched a vital point, and had to be brought up through the various stages of the Courts until the Supreme Court of the United States decided in favour of the rightful owners of the copyright.

The Supreme Court declared that the public exhibition of a painting does *not* amount to a publication within the meaning of the Statute, and that the copyright notice which has to appear on the reproductions need not be on the original painting.

By this decision an uncertainty which has hitherto prevailed and led to many law-suits—and still more to a great number of unpursued cases of infringement just on account of this uncertainty—has for once and all been removed, and a security achieved of the greatest value to all English painters and fine art publishers.

Dr. Hofstede de Groot's Edition of "Smith's Catalogue Raisonné"
(Macmillan & Co.)

The editor of this new edition, of which the first volume has now been published, has done an amazing amount of real hard work, and all who are students of Dutch art owe him an incalculable debt. But it is to be regretted that, having done so much, he did not continue his labours a little further. In saying this we have no desire to complain because the lists of pictures are incomplete. To have made them anything like complete would have been an impossibility. It would, of course, be possible for any widely-travelled connoisseur to mention a few good pictures that have

been omitted: but the most learned student of the topography of Dutch painting will find mention in this book of scores of pictures of which he had no previous knowledge. It is the incompleteness of several of the notices that make up the lists of which we venture to make complaint. The editor has left out in some cases descriptions, and in many more cases the dimensions of pictures, when these could have been added with very little trouble. He has also omitted in many cases the prices realized by pictures at recent public auctions. And these details, as the editor himself tells us, are of very great importance to the collector, to the dealer, and to the critic.

It would not have been difficult, for example, to have obtained the dimensions of Nos. 54, 183, 289, 413, 489, 497, as well as of several others, in the list of Jan Steen's works. Moreover, it is scarcely fair to give some of the prices realized by pictures sold recently at Christie's and elsewhere, whilst omitting others. When a dealer has picked up a real bargain, it may involve some hardship to him to publish the price that he paid for his picture; but the hardship becomes an injustice if, in the case of a picture by the same master bought at about the same time—and equally cheaply—by a rival dealer, the price is withheld.

There are, of course, some small errors, though they are very few in number considering the character of the work. Most of those that were to be found in the German edition have been corrected. On the last line of page 21, "Sir J. M. Stirling" ought to read "Sir J. Stirling Maxwell." On page 31, "Jesmond Cottage, near Manchester," ought to read "Jesmond Cottage, near Newcastle-on-Tyne." The name of a town in Sweden appears as "Vanas," "Wanas," and "Wanäs." We do not pretend to know which is the right form. Mr. Albert Levy's name is sometimes spelt "Levi," and Montagu House appears as "Montague House."

We may add that No. 29 in the list of Metsu's works left Lord Ashburton's collection long before the remaining portion of this great collection was sold to a Bond Street syndicate, as did No. 528 in the list of Jan Steen's pictures, and No. 255 in the list of Gerard Dow's paintings. No. 291 in the list of Steen's works now belongs to a London collector, as does No. 312 in the list of P. de Hooch's pictures, and another P. de Hooch, *The Dancing Dogs*.

"The Collecter." Volume III. (Horace Cox)

THE price of Volume III. of *The Collector* is 10s. 6d. net, not 5s. as given in the review in our last number. Volumes I. and II. are 5s. net.

Books Received

Who's Who, 1908, 10s. net; *The Writers' and Artists' Year-book*, 1908, 1s. net; *Who's Who Year-book*, 1908, 1s. net. (A. & C. Black.)

"The New Medieval Library": *The Chatelaine of Vergi*, by Alice Kemp Welch; *Of the Tumbler of Our Lady*, by Alice Kemp Welch, 7s. 6d. each net. (Chatto & Windus.)

A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century. Based on the Work of John Smith. By C. Hofstede de Groot, 25s. net. (Macmillan & Co., Ltd.)

A Family Chronicle, Derived from Notes and Letters selected by Barbarina, the Hon. Lady Grey. Edited by Gertrude Lyster, 12s. net. (John Murray.)

Notes on the Earlier History of Barton-on-Humber, Vol. II., by Robert Brown, F.S.A., 15s. (Elliot Stock.)

Early Woodcut Initials. Selected and annotated by Oscar Jennings, M.D., 21s. net. (Methuen & Co.)

Decorators' Symbols, Emblems, and Devices, by Guy Cadogan Rothery, 3s. (The Trade Paper's Publishing Co.)

Catalogue of Books Printed for Private Circulation. Collected by Bertram Dobell and described by him, 4s. 6d. net. (Published by the Author.)

Essays on Art, by John Hoppner, R.A., edited with an introduction by Frank Rutter, 2s. 6d. net. (Francis Griffiths.)

Svenska Porträtt I Offentliga Samlingar, by N. Sjöberg. (Hasse W. Tullbergs Förlag, Stockholm.)

Botticelli, by R. H. Hobart Cust, M.A.; *The Brothers Van Eyck*, by P. G. Konody; *Bell's Miniature Series of Painters*, 1s. net each. (G. Bell & Sons.)

Das Miniatur-Porträt, by A. Kende-Ehrenstein, Mk. 3. (Halm & Goldmann, Leipzig and Vienna.)

The Year's Art, 1908, edited by A. C. R. Carter, 3s. 6d. net. (Hutchinson & Co.)

A Modern Antique, by Riccardo Nobili, 6s. (W. Blackwood and Sons.)

Chats on Violoncellos, by Olga Raestey, 3s. 6d. net. (T. Werner Laurie.)

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

***Books.*—"Boccaccio's Decameron," printed by Isaac Iaggard for Matthew Lownes, 1625.**—10,177 (Guernsey).—This is the first English translation of Boccaccio, and is a book of considerable value. So many details make a difference to the value, however, that it is impossible for us to say without seeing your copy. You do not say how many caricatures there are in your *Book of Caricatures*. A volume containing about sixty sold for £7 10s. at Hodgson's rooms last month. Your *Ancient Costumes* is worth about 25s. to 30s., and *The Tyburn Calendar* about 10s. Your *Costumes de la Chine* is another book we must see to value, as your description is so vague. The other works on your list are of trifling or no value.

"Othello," 1687.—10,206 (Ipswich).—Your description is insufficient. Please copy out the title-page exactly. If yours is really the 1687 edition, it should have the words "Revised by John Dryden," or "Re-written by John Dryden" on the title.

"Illustrations to Waverley Novels."—10,149 (Reading).—Your two volumes are not worth more than 15s. The complete work extends to four volumes.

"Galeni Pergameni," 1538.—10,153 (Frodsham).—This work is worth about £2 2s. Hooker's *Ecclesiastical Polity*, 1724, about 5s.

"Airy Nothings," by Olio Rigmaroll, 1825.—10,246 (Hythe).—Being the second edition, your copy would not realise more than about £4. The first is worth between £7 and £8.

Ackermann's "Repository of Art," 1816.—10,425 (Rhyl).—All the books on your list, except *London and County Residences*, are valuable, and require inspection to be accurately priced. The *Repository of Art* may be worth £8 to £12.

Bentley's "Illustrated Record," 1816.—10,387 (Curragh).—This book is worth about 26s. *Perrier's Statuary* is a work of no importance, worth at the most 10s. Your copy of *Lodge's Portraits* is evidently the quarto edition, and unbound is worth from £6 to £8.

Bible, 1805.—10,499 (Crewe).—Your Bible is practically of no value.

***Clock.*—Repeater by John Hallifax.**—10,735 (Bath).—The repeater clock depicted in your photograph is worth about £8 10s. The maker flourished during the reign of George II.

***Coins and Medals.*—Roman Coin.**—10,421 (Swanage).—The little brass coin of which you send us rubbings was issued by Gallienus, Emperor of Rome, A.D. 254-268. It is quite common, and its commercial value is nil. Your 18th century wafer seal is worth about 5s.

Silver Medal.—10,440 (Binsted).—Your medal is certainly scarce, but you have been misinformed as to the number struck. It is worth about 30s.

***Engravings.*—"Boyhood's Reverie," after Sir Thomas Lawrence, by Samuel Cousins.**—10,456 (Blundellsands).—Your engraving is the last *state* of *Master Lambton*, and is worth £3 to £4. The others you describe are of little value.

"Lady Charlotte Fitz-William," after Reynolds, by McArdell, and "La Signorina Zamperini in the character of Acchina," after N. Hone, by J. Finlayson.—10,204 (Russell Square).—Your two mezzotints are worth about £1 each.

Prints by Gillray.—10,428 (Brentwood).—The prints you mention are only worth 4s. or 5s. each.

"Cries of London."—10,482 (Hull).—It is next to impossible to say the value of your coloured prints without seeing them. Coloured copies of the *Cries of London* can be bought in every town in England for a few shillings each, but they are not the original engravings. The latter are extremely rare, and a complete set has been sold for £1,000 in the auction-room. Everything depends upon the "state," however, and a poor set might fetch under £100.

"The Morning of Life," etc.—10,462 (Botley).—There is not much demand for the three prints you mention, and we do not think you would get more than £1 for them.

Prints published by Bowyer.—10,401 (Dublin).—The prints in your list are of very trifling value.

"Elizabeth Castlehaven," after Van Dyck, by Lombart.—10,146 (Wealdstone, R.S.O.)—This print is worth from 16s. to £1. What size are your Morland prints?

"Epsom, 1836," by Chas. Hunt, etc.—10,406 (Abergavenny).—These old sporting prints are in good demand, but genuine ones are very rare. If fine, the Epsom set would be worth £30 to £36, and *The First Steeplechase on Record*, by Alken, about £20 to £25. The etchings you describe have very little commercial value.

"Verlag," after Domenichino, by Bahmann.—10,119 (Fulham).—Your engraving is of very small value.

"Palamon and Arcite" and "The Death of Arcite," after Hamilton, by Bartolozzi.—10,292 (Fulham).—These engravings are worth about 50s. each.

"Crossing the Brook," after H. Thomson, by W. Say.—10,505 (Sherborne).—Your colour-print, if a fine original impression, should realise from £12 to £16.

"Father Paul Disturbed," etc.—10,345 (Melksham).—We must know further particulars about your prints to value them. Please say sizes, and names of painters and engravers.

"Age" and "Infancy."—10,502 (Scarborough).—These are not very important plates. They are worth approximately £5 the pair.

"Contadine Family Prisoners with Banditti."—10,813 (Thorne).—Your print is of no special value.

***Furniture.*—Oak Table-Chair.**—10,444 (Carnarvon).—Your oak table-chair is 17th century. It is a rather uncommon piece of furniture, and its market value should be about 6 to 8 guineas.

Clock, etc.—10,215 (Birmingham).—The long-case clock you mention is not very valuable. A clock of this character usually sells for about £3 10s. to £4. Your description of your oak bureau is too vague for our expert to be able to form an opinion. Your knife-box is apparently Chippendale period. The average market value is about 2 guineas.

Oak Cabinet.—10,432 (Lawrence).—The object shown in your photograph is one that cannot be judged accurately without proper inspection. Our expert's opinion, formed only upon the photograph, is that it is an old Spanish treasure chest of the 17th or 18th century. Such pieces, though interesting and possibly greatly valued when in private hands, have very small auction-room value, and generally fetch a few pounds only.

Chippendale Chairs.—10,258 (Worcester).—Your five Chippendale chairs should realise about 15 guineas.

BURLINGAME PUBLIC LIB.

Furniture — *(continued)* — **Continental Dole Cupboard.**—10,136 (Stalbridge).—Your cupboard is probably Italian, or from Brittany, and worth about £10 10s.

Late Sheraton Chairs.—10,251 (Oxford).—The chairs, of which you send us sketch, are of the late Sheraton type, *i.e.*, early 19th century. We presume they are of mahogany. They are worth about 30s. each.

Chippendale Elbow-Chair.—10,188 (Didsbury).—Your elbow-chair is of the latter part of the 18th century. It is of Chippendale design, but severely plain, and its value is not more than 3 or 4 gns.

Sheraton Inlay and Veneer.—10,311 (Rochester).—Some of the finest work of this period was done on white wood.

Objets d'Art.—**Samplers.**—10,415 (Duxford).—From your description, your samplers appear to be good early ones. The first, dated 1684, is worth about £5, and the undated one about half as much.

Wooden Busts.—10,479 (Cobham).—The busts of which you send us photographs are very curious. Our expert has seen others similar, and the only solution he can offer is that the openings are made to contain relics. The faces appear to be old English, but the work has a Continental look. It is possible that they may have been specially carved for an English family by a French or Italian artist early in the 17th century.

Italian Bronze.—10,323 (Chorlton-cum-Hardy).—Your bronze appears in the photograph you send us to be of fine quality, and is probably Italian of the 18th century. Of course, no opinion is definite without seeing the original; but we should say the value of the bronze is about £30 to £40.

Sheffield Plate Wine Strainer.—10,305 (Newlands).—This is a common article, worth about 15s. to £1.

French Snuff-Box.—10,333 (Bashey Heath).—Your French snuff-box, with design on lid in pressed wood, is evidently an 18th century piece. It is worth about 25s.

Brass Inkstand and Candlestick.—10,278 (Stanraer).—The brass inkstand and candlestick shown in your photograph are of 18th century or early 19th century period. Their market value is about 30s. The letter weight, which is 19th century, is not worth more than 10s.

Pottery and Porcelain.—**Chinese Jar.**—10,405 (Cheltenham).—Your Chinese jar appears from the photograph you send us to be powder blue, with gilt decoration, and it is, no doubt, about two hundred years old. Its value depends upon the quality, which does not show in a photograph; but we should say it is certainly worth £25, or perhaps more.

Nankin Blue and White Vases.—9,903 (Frodsham).—The photograph you send is so bad that we cannot form any idea of the value of your vases. If a dealer has offered you £50 for them, however, he must have a fairly good opinion of them, and it would pay you to have an independent valuation, such as suggested in your letter.

Chinese Teapot.—10,478 (Regent's Park).—Your teapot is evidently modern Canton ware, and quite common. The set, with cups and plates in padded basket, is not worth more than about £2 5s.

Worcester Figures.—10,448 (Ilkley).—The figures you describe are modern Worcester, dating about 1862. They have no value from a collector's point of view, but as second-hand decorative pieces the pair would be worth 30s.

Chinese Crackle Vase.—10,167 (Weymouth).—Your vase of Chinese crackle ware is probably 17th century, though it is naturally impossible for us to be quite sure without seeing it. If so, its value would be about £15.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1299 (Vacoas).—Mrs. Oliphant's maiden name was Wilson (not Oliphant as stated), having been a daughter of Francis Wilson by Margaret, his wife, *née* Oliphant. She married her cousin, Francis Wilson Oliphant, son of Thomas Oliphant, of Edinburgh. The authoress died at Windsor, and was buried at Eton (not Wimbledon).

1304 (London).—Colonel Sir Robert Arbuthnot, K.C.B., was the fourth son of John Arbuthnot, of Rockfleet Castle, Co. Mayo, and grandson of George Arbuthnot, brother of the celebrated Dr. John Arbuthnot, physician to Queen Anne, an eminent writer and friend of Pope, Swift, etc. Sir Robert entered the army as Cornet in 1797, and served in Ireland during the Rebellion. In 1805, he was at the capture of the Cape of Good Hope; and in the following year he was taken prisoner at Buenos Ayres, and marched more than a thousand miles into the country. On his return to Europe, he went with Lord Beresford to Portugal; was present at the battle of Corunna, and at the capture of Oporto in 1809; at the battle of Busaco in 1810; that of Albuera in 1811; at the storming of Ciudad Rodrigo and Badajos in 1812, and the capture of Salamanca in the same year. Compelled by ill-health to return to England, he did not rejoin his regiment till 1813; but he was present at the battles from that of Nivelle to that of Toulouse, inclusive, and afterwards at Waterloo.

1306 (Bedford).—(1) The coat of arms on the tea-caddy—*Argent a chevron gules between three square buckles tongues pendant palewise sable.* Crest: *A cock's head erased between two wings expanded azure*—are those of the family of Moreton, and it will be noted that the initials below are "P.M." (2) The arms on the seal—*Argent a chevron gules between three Tudor roses*—have been borne by several families, that of Pearson being one of them.

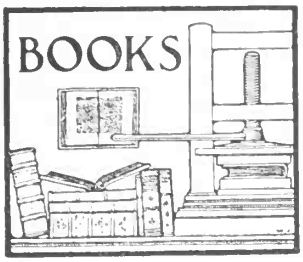
1313 (Parkstone).—The coat of arms beneath the portrait is that of Major-General Sir William Ponsonby, K.C.B., impaling the arms of his wife, who was the fifth and youngest daughter of Charles Fitzroy, 1st Lord Southampton. This distinguished officer, who was killed in 1815 at Waterloo, was the second son of William Brabazon, 1st Baron Ponsonby (by Louisa Molesworth, his wife, daughter of Richard, 3rd Viscount Molesworth, and grandson of the Right Honourable John Ponsonby, Speaker to the House of Commons in Ireland. Sir William left an only son, William, who succeeded to the Barony of Ponsonby upon the death of his uncle, John, 1st Viscount and 2nd Baron Ponsonby, but dying without issue in 1861, the peerage passed to his cousin, William, 4th and last Baron.

1317 (Bath).—The registers of the Countess of Huntingdon's Connection relating to Spa Fields' burial ground (attached to Northampton Chapel), Clerkenwell, and to Bearfield Cemetery, Bradford, are preserved at the General Registry Office, Somerset House. The former extend from 1778 to 1849, and the latter from 1793 to 1856.

1321 (London).—The Writs of Summons of Peers, Writs and Returns of Members of the House of Commons, Writs of Summons, Commissions of Array, and other documents relating to military service (including the Scutage and Marshals' Rolls), for the reigns of Edward I. and Edward II. have been transcribed from the various classes of records on which they are enrolled and published, together with a Chronological Abstract and Calendar thereof, in 4 vols. or parts, edited by Sir F. Palgrave.

1333 (Lichfield).—Colonel George Joscelyn was the eighth son of Sir Robert Joscelyn, 1st Baronet of Hyde Hall, Co. Hertford, so created 8th June, 1665, by Jane, his wife, daughter and co-heir of Robert Strange, of Somerford, Co. Wilts. For his services in the armies of William and Mary and Queen Anne, he was promoted to a regiment in 1706, and in 1713 he succeeded Colonel Francis Langston in his regiment of Horse, having been made a Brigadier General in 1710. He married Catherine, daughter and heiress of Sir Francis Withens, one of the Judges of the Court of King's Bench, and widow of Sir Thomas Twysden, Bart. He had three sons, all in the army. The eldest, Lieut-Colonel George Joscelyn, was wounded in the battle of Fontenoy in 1745, and was afterwards appointed Deputy Governor of Carlisle.

THE first sale of the New Year was held by Messrs. Hodgson on January 7th and two following days. Though the catalogue contained a large number of familiar books, for the most part of little interest, there were others which for one reason or another are worthy of more than a casual reference. Among the latter was Sir J. Rennell Rodd's *Rose Leaf and Apple Leaf*, printed by J. M. Stoddart & Co. at Philadelphia in 1882. This is a curious work, printed throughout in brown ink on thin parchment paper, interleaved with tissue, but its real importance is attributed to the fact that the introduction, headed "L'Envoi," was written by Oscar Wilde. It sold for £9 5s. (vellum, gilt top, as issued), and was well worth the price, for books by Oscar Wilde, or with which he was in any way associated, are now in very general request, and this particular one must be among the scarcest of them all. Long runs of *Palmer's Index to the Times* are always acceptable, as these books constitute a ready reference extending over many years to all the chief events of the period as well as to other occurrences which, though perhaps not very important in themselves, become so when information respecting them is required for any special reason. At this sale 132 consecutive volumes, dealing with the years 1874 to 1906 inclusive, realised £12 (cloth), while a complete set of the *Folk Lore Society's Publications*, 54 vols., in cloth, and 2 parts sewed, 1878-1907, went for £20 10s.



Another long series of books, which naturally fall into a somewhat similar category, is supplied by the collected works of Goethe, printed at Weimar during the years 1887-1906. This is the most complete edition it is possible to get, and the set of 97 volumes, which sold on this occasion for £11 (half morocco), constituted a very useful series. The only other work it is necessary to mention is Pierce Egan's *Anecdotes of the Turf, the Chase, the Ring, and the Stage*, printed for Knight and Lacey in 1827, 8vo, £5 12s 6d. (old calf). Though this is not a very expensive book, it is nevertheless of considerable importance, and there is something to be remembered concerning it, chiefly, perhaps, that it was originally published in parts (12), which are now very rarely met with. Whether bound or in parts it should have a coloured frontispiece and 12 coloured plates, the whole designed and etched by Theodore Lane. The frontispiece should always be looked for; not that it can very easily be missed, but for the simple reason that it has very often been extracted, and in that case its loss would certainly not be noticed by anyone who was not conversant with the book, or who had not been warned that at least fifty per cent. of the copies offered for sale are imperfect in this respect, though they may not appear to be so.

Messrs. Puttick and Simpson's sale of the 15th and 16th January was, all things considered, the best held during the month. The books came from a variety of sources, but chiefly from the library of Mr. Charles Douglas Halford, late of Prince's Gate, and realised the very respectable sum of £1,765, the price, it may be said, of a passable first folio. A perfect copy of the second folio, by the way, realised £100. It was bound in morocco extra, measured 13¼ in. in height, and had nothing the matter with it except one leaf repaired and the line, "To the Reader," in facsimile. This was undoubtedly cheap at the sum named, as also was the *Biblia Sacra*, printed by Adolf Rasch at Strasbourg in 1470, 4 vols., folio, which realised £13 (original oak boards). This ranks as one of the earliest printed editions of the Bible, and as one of the finest examples of early typography. It contained a number of well executed painted and illuminated miniatures, which had been added at some time or other. Young's *Night Thoughts*, 1797, very rarely has Blake's plates coloured. The Earl of Crewe's copy in that state sold in March, 1903, for £170, and from that sum to £52 may seem an abysmal fall. The fact is, however, that all the Blake

books belonging to the Earl realised very high prices. Still, £52 must be regarded as a very satisfactory sum for the buyer, as the copy sold on this occasion had the plates coloured by Blake himself. The probability is that Blake coloured a number of copies to order, but be that as it may, no more than two have so far appeared in the sale rooms.

Several other very important books were included in this excellent sale. Among them an interesting copy of the *Eikon Basilikè*, having a presentation inscription in French from King Charles II. to the Comte de la Garde. The edition to which this book belonged was specially printed and bound in black morocco, with the Royal monogram surmounted by a crown over a death's head as a memorial of the death of Charles the First. This copy, which was clean and in good condition, realised £58. Sir Thomas More's *Fruteful and Pleasant Worke, called Utopia*, printed at London in 1551, is another book which attracts much attention on the rare occasions when this particular edition appears for sale. This copy was a fine one, and had a woodcut printer's device on the leaf facing the title—a most unusual occurrence. The £50 paid for such a good copy of this—the first edition in English—was reasonable. The example from Mr. Van Antwerp's library realised £41 last year (morocco extra), and that was considered a low price at the time. The following prices may also be noticed: Alken's *Ideas, Accidental and Incidental to Hunting*, a fine complete set of 43 coloured plates with title, McLean (1826-30), £41 (morocco extra), the same artist's *One Day's Sport of Three Real Good Ones*, 6 large coloured plates, McLean, 1823, £9 10s. (half morocco); *Turner's Liber Studiorum*, 66 (should be 71) plates in sepia, many in first or second states, and all good early impressions, 1812-16, £60 (old calf); Ralfe's *Naval Chronology of Great Britain*, 3 vols., impl. 8vo, 1820, plates coloured, £16 10s. (half morocco); Chalmer's *Biographical Dictionary*, 32 vols., 1812-17, extra illustrated by the insertion of about 800 portraits, £33 (russia extra); Charles Lamb's *Tale of Rosamund Gray*, 1798, £26 (morocco extra); Westmacott's *The English Spy*, 2 vols., 1825-6, £41 (half morocco, uncut); Lyson's *Magna Britannia*, 6 vols., 1806-22, extended to 10 vols., imperial 4to, and extensively extra illustrated by the insertion of water-colour and other drawings, and coloured and other engravings, portraits, and views, £72 (morocco extra); Florio's *Essayes of Montaigne*, 1603, folio, £54 (original calf); and the *Lawrence Gallery* consisting of title and 50 portraits, most of them in proof state, Graves (1835-44), £50 (half morocco). Two works by Janscha, each of which realised £17, may also be mentioned. These were the *Collection des Vues de Vienne*, 30 coloured views, 1822, folio, and the *Collection des Vues du Rhin*, 37 plates (should be 50), 1797, also in folio. Both works were bound in half calf.

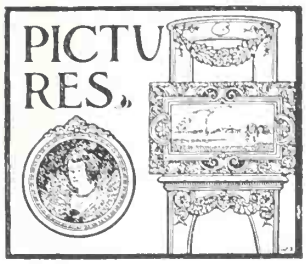
There is very little to notice in the miscellaneous sale held at Sotheby's on the 15th of January and following days. The copy of Swift's *Tale of a Tub*, 1704, which realised £5 (old calf) was peculiar, and should be made a note of, for it had the two separate title pages, and at the end the leaf of "Treatises writ by the same Author," which is nearly always missing. *The Sporting Magazine* and *New Sporting Magazine*, vols. 19 to 49 and vols. 54 to 79, together 57 vols., 1839-69, realised £47 (half morocco), and Pierre Germain's *Eléments l'Orfèvrerie*, the first issue of the original edition, with 100 plates representing the finest patterns of Parisian silver plate of the Louis XV. period, 1748, 4to, £19 (morocco extra). The first issue has the autograph signature of Germain on each of the title pages, for there are two of these signatures, one to each of the parts in which the work was issued. Pyne's *Royal Residences*, 3 vols., 1819, royal 4to, sold for £15 (half morocco): a complete set of the *Ulster Journal of Archæology*, 9 vols., 1853-62, for £5 10s. (cloth); Chauncy's *Historical Antiquities of Hertfordshire*, 1700, folio, for £7 10s. (morocco extra); *Dickens's Works*, the Edition de Luxe, in 30 vols., for £17 (half calf, uncut); and a number of volumes of the ill-fated *Badminton Library*, all on large paper, for small sums. Thus, 21 vols. realised £6 5s., 19 vols. £5 10s., 14 vols. £3 12s. 6d., and 11 vols. £2 1s. The work on "hunting" was not included in any of these collections. That stands at about £7 when on large paper, as against about £30 ten years ago.

On January 23rd a copy of Chamberlaine's *Imitations of Original Drawings by Hans Holbein* came up for sale at Hodgson's, and realised £30. This book belonged to the best issue of the original edition of 1792-1800, atlas folio, and was bound in old crimson morocco. As there are several issues of the first edition, it may, perhaps, be as well to distinguish between them. The portraits consist of Holbein and his wife, 12 anonymous portraits, 68 portraits according to list, and two miniatures of the young Dukes, children of the Duke of Suffolk (both on one plate), making in all 82 plates, the first issue of which is printed on tinted (Holland) paper, mostly the size of the page. The second issue has plates of smaller size mounted on drawing paper, and the third has the plates on a kind of white stained paper the size of the page. It must be remembered that eight additional portraits of the Court of Francis II. of France, which remained unpublished till acquired by Bohn, are sometimes added, bringing the total number of plates to 90, containing 91 portraits. The first and best issue is consequently that which has the portraits on tinted paper. The later edition of 1812 is much smaller in size (large 4to), and of comparatively little account.

Other important books sold on the 23rd included a copy of the original edition of Meyer's *Illustrations of British Birds and Their Eggs*, 4 vols., folio (1835-41), containing 319 coloured plates (inclusive of five plates not mentioned in the list of contents), £17 5s. (half morocco): a fine copy of Pyne's *Royal Residences*, 3 vols., imperial 4to, 1819, £18 15s. (half morocco); Smith's *Catalogue Raisonné*, 9 vols., imperial 8vo, 1829-42, £20 (cloth), and several expensive works on natural history in addition to the one by Meyer above-named. These consisted of 72 vols. bound in 30 (half morocco) of *Curtis's Botanical Magazine*, 1787 to 1846, 8vo, £30: *Edwards's Botanical Register or Ornamental Flower Garden*, from the commencement in 1815 to 1847, together 34 vols., 8vo, £28 (calf); and the *Annals of*

Natural History, edited by Jardine, Hooker, and others. This comprised the first four series complete, and the fifth series as far as vol. 9, making in all 80 vols., in half calf uniform. The amount realised was £40. It is worthy of note that although *Edwards's Botanical Register* is usually considered complete in 33 vols., this set had the scarce Appendix known as "A Sketch of the Vegetation of the Swan River Colony." This sale which, by the way, was a good one, practically exhausts the list for January, though Messrs. Hodgson held another, which it will be more convenient to deal with on the next occasion. On the whole the first month of the year 1908 was unusually quiet so far as auction sales of books are concerned. Not for many years past has there been so little to chronicle.

THE first of the January sales of pictures—that of Mr. Thomas McLean, of No. 7, Haymarket—held on the 18th, is in a sense one of somewhat historic interest. The name of McLean has been intimately associated with the fine art trade for over a century, both as dealers and as print publishers. The fame of this firm, whose history would make a most interesting and entertaining chapter in the annals of modern art, was largely built up in the earlier years of the last century by the publication of coloured prints of sporting and out-of-door subjects, after the leading artists of the day. These prints, published at what would now be regarded as very small prices, are now very popular with collectors, and sell at figures which make the original ones look very small indeed. If, in his well-earned retirement, Mr. McLean could be induced to commit to paper some of his recollections of "the trade," they would find a large circle of readers. The goodwill of the business has passed into the hands of Mr. Cremetti, who will continue to carry it on under the old title.



Mr. McLean's stock was, as invariably happens in such cases, of a very miscellaneous assortment of pictures and drawings. The 161 lots produced a total of £4,464 12s., the best of the pictures including:—W. Collins, *The Haunt of the Sea-Fowl*, on panel, 18 in. by 25 in., 62 gns.; J. Constable, *Helmingham Dell, Suffolk*, 28 in. by 36½ in., 150 gns.; C. Fielding, *Kilchurn Castle*, 11½ in. by 17½ in., 1826, 52 gns.; L. B. Hurt, *A Passing Shower: Glen Coe*, 50 in. by 40 in., 1902, 82 gns.; B. W. Leader, *The Pass of Llanberis, North Wales*, 23 in. by 35 in., 68 gns.; J. Macwhirter, *Scotch Firs, Rothiemurchus*, 60 in. by 42 in., 68 gns.; W. Q. Orchardson, *A Reverie*, 29 in. by 38 in., 1872, 80 gns.; W. Watson, *Morning in the Glen, Glen Lean, Argyllshire*, 31½ in. by 48 in., 1907, 94 gns.; F. Billet, *Avant la Pêche*, 43 in. by 66 in., 110 gns.; two by J. B. C. Corot, *On the Banks of the Seine*, 12½ in. by 18 in., 70 gns.; and *Through the Wood: Evening*, a woody landscape with figures and cow, 14½ in. by 17½ in., 250 gns.—this realised 560 gns. at the Hamilton Bruce sale in 1903, Mr. Bruce having, it is said, given £240 for it originally; J. Israels, *Meditation*, on panel, 12 in. by 8½ in., 82 gns.; Sir T. Lawrence, *Portrait of Lady Hill*, in black cloak trimmed with fur, a string of pearls round her neck, on panel, 32 in. by 23 in., 115 gns.; Sir J. Reynolds, *Portrait of Lady Ann Campbell, Countess of Strafford*, in white dress and blue cloak lined with ermine, 29 in. by 24 in., 355 gns.—this portrait was painted in 1758-9, and was paid for in 1769, the price being, according to Graves & Cronin's "Reynolds," 15 gns.; it was engraved by McArdell in 1762, and afterwards by T. Johnson and S. W. Reynolds, and the picture passed out of the family—unless there is another version of it—in April, 1796, when it was sold at auction for 3½ gns. Two other of the McLean pictures may be mentioned: Bruges School, *The Madonna*, in green dress with the Infant Saviour, landscape and curtain background, on panel, 15½ in. by 11 in., 160 gns., and Cuyp, *A River Scene*, with a village, ferry boat, and figures, 39 in. by 51½ in., 180 gns.

A number of properties made up the sale of Jan. 25th, the collection of the late Mr. H. C. Brunning, of The Norfolk Hotel, Brighton, including a drawing by C. Fielding, *The Fairy Lake*, 39½ in. by 29½ in., 175 gns.; a number by W. Langley and Sutton Palmer, a picture by B. W. Leader, *A Bubbling Brook in the Mawddach Woods, North Wales*, 37½ in. by 60 in., 1880, 215 gns., and one by J. Stark, *A Woody Lane*, with a cottage and peasant woman, on panel, 11 in. by 9 in., 70 gns. A pair of enamels by H. Bone, R.A., after Zucchero, of Queen Elizabeth and Lord Burleigh, 8 in. by 6½ in., sold for 105 gns. The late Mrs. Wattenbach's property included a drawing by Carl Haag, *The Swooping Terror of the Desert*, 26 in. by 52 in., 1873, exhibited at the Guildhall, 1896, 160 gns. The unnamed properties included: Erskine Nicol, *Waitin' for the Praties*, 14 in. by 20 in., 120 gns.; J. Stark, *Woody Road Scene*, with horseman, peasant, and sheep, on panel, 15½ in. by 20½ in., 1839, 120 gns.; and H. Henner, *A Nymph*, on panel, 8¼ in. by 10½ in., 72 gns. The sale of the following Monday (27th) included the pictures of the late Mr. E. J. Stanley and other properties; but mention need only be made of two lots: L. di Credi, *Madonna and Child with two Angels* in a landscape, on panel, 33½ in. circle, 105 gns.; and a pastel drawing by D. Gardner, *Portraits of three young ladies as the witches in "Macbeth,"* 38 in. by 32 in., 75 gns.

Miscellaneous Sales

JANUARY proved to be an unusually uneventful month at Christie's, the sales being confined to the last two weeks in the month. Their first sale after the Christmas vacation, which took place on the 17th, consisted of a collection of porcelain and art objects from various sources, most of the items being of minor importance. In the first part of the sale, which consisted

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chiefly of porcelain, only one lot approached £50, this being a pair of Worcester cups and saucers painted with flowers on the familiar dark blue scale-pattern ground, which made £47 5s. Later, when the furniture was reached, an interesting old red English lacquer cabinet made £120 15s., the highest price in the sale.

On the 23rd the old English silver plate of the Albion Inn attracted some attention; but it was chiefly notable for its weight, there being a service weighing nearly 1,300 ounces, and no fewer than thirty pairs of sauce boats, each pair about 30 ounces in weight. The service, which was of the King's pattern, made 2s. 3d. an ounce, while the sauce boats made sums varying from 7s. 6d. to 9s. 3d. an ounce. A few lots from other sources were also sold, a pretty little Charles II. mug engraved in the Chinese taste, 4 ozs. 7 dwts., making 170s. an ounce, and a Charles I. plain tankard, 1629, 17 oz. 16 dwts., went for 750s. an ounce.

The sale of Mr. Percy Fitzgerald's extensive collection of Staffordshire ware formed during the past forty years, much of which has been exhibited at the Victoria and Albert Museum, and also at Dublin in 1865, attracted many visitors to Christie's rooms on the 24th, opinion being divided as to the result of the sale. From the prices obtained there is not much indication of a boom in the dainty little figures and groups made by Whieldon, Wood, and others, and rumour had it that many realised smaller sums than Mr. Fitzgerald paid for them. The chief lot was a statuette of Franklin and a small figure of the same, which together made £31 10s.; other prices varying between £2 2s. and £22 1s.

Some good prices were obtained at the sale of the late Mr. E. J. Stanley's collection of china and furniture which took place on the 31st, the afternoon's total amounting to £4,132. The *clou* of the sale was a Boulle upright secretaire, inlaid with brass and white metal, and further enriched with figures and flowers in engraved mother-o'-pearl, 57 in. high and 42 in. wide, which sold for £483. Of the china sold there must be noted a set of three Kien Lung famille-rose vases and covers and a pair of beakers which made £294, and an Angoulême dessert service and a Paris porcelain dessert service by Feuillet, for which £115 10s. and £105 was given respectively.

The same collector's silver plate occupied Christie's rooms on the 29th and 30th, some excellent prices being obtained. A small William III. octagonal salt-cellar by David Willaume, 1698, 2 oz. 7 dwts., made 330s. an ounce; a Queen Anne large Irish ladle, 9 oz. 14 dwts., reached 105s. an ounce; and 260s. an ounce was obtained for an Elizabethan plain chalice and paten, 1575, 10 oz. 2 dwts.

The Chesapeake Flag

THE event of the sale room during January was the sale of the famous Chesapeake flag, captured by the British frigate "Shannon," from the American frigate "Chesapeake" in 1813, which has figured for many years in the late Mr. T. G. Middlebrook's collection. The sale took place at Messrs. Debenham Storr's rooms on the 29th, the unique relic being obtained on behalf of an American client by a London dealer for £850. At the same sale the famous bugle upon which Trumpet-Major Joy blew the historic charge at Balaclava, was also sold, going to the same purchaser for £300. This was nearly £500 less than the price paid for it by Mr. Middlebrook in 1898. This, too, is destined to cross the Atlantic at an early date.

Coins and Medals

THE most notable collection of coins and medals dispersed during January was that which occupied Messrs. Glendining & Co.'s rooms in Argyll Street for the last three days of the month. It consisted of the valuable collection of English coins formed by Mr. James Wilcox, some rare medals the property of an officer, and many other items from various sources, the catalogue extending to over 650 lots.

In the early part of the sale an extensive series of early pennies was offered, many realising excellent prices. One of Eadgar, from the Sharp and Moon cabinets, made £4 10s., one of Aethelred, number twenty-one in the British Museum catalogue, went for £4, and a penny of Eadweard the Martyr realised £4 5s. Other notable coins sold on the first day include a Henry VIII. sovereign of the second coinage, £7 5s.; a testoon of the third coinage of the same reign, £5 5s.; a fine sovereign of Mary, £9; and a Charles I. Three Pound piece, 1643, £7 7s. 6d. On the second day must be noted a Charles I. crown and half-crown, each of which made £6, a One Pound piece of the same reign, £7 10s., and an Anne five guineas, struck before the Union, £10.

The last day's items consisted of military and other medals, the chief of which was a naval medal with three bars—Copenhagen, 1801, Boat Service, 27th July, 1809, and Briseis, 14th October, 1810—awarded to a lieutenant, which made £24 3s. This medal is of the highest rarity, only two medals being issued with the Briseis bar, and ten for the Boat Service action. A Sardinian medal for the Crimea presented to a Brevet-Major of the Royal Marines made £8 10s., £10 was realised for a Kelat-i-Ghilzie 1842 medal, and a regimental silver medal of the Limerick militia was sold for £6 10s.

An interesting lot consisted of Earl St. Vincent's silver medal for the Mutiny at the Nore, for which £5 10s. was given.

PORTRAIT OF THE MARCHESA DURAZZO

BY A. VAN DYCK

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers

The New Dublin Gallery of Modern Art

By P. G. Konody

When, a few years ago, Mr. Hugh P. Lane conceived the idea of founding a Gallery of Modern Art in Dublin that was to include examples, not so much of that academic art with which the Tate Gallery and most of our municipal collections are filled to overflowing, but of those phases of the modern movement which since the thirties of last century have been really significant in the development of modern art, it was, strange to say, the present keeper of the National Gallery of British Art who referred to this project as "the first real attempt at a representative collection of modern art to be found in the British Isles." The project to which Mr. Lane has for several years been devoting his time and energy has now become an accomplished fact; and the collection temporarily housed at 17, Harcourt Street, Dublin, may, without fear of contradiction, be pronounced to be unique of its kind, not only in Britain, but in the world. Some department or other may be better represented elsewhere, but there is surely no other collection that can boast of so many representative examples, under one roof, of the Barbizon men, the French impressionists, and other leading Continental painters, of independent modern British artists, and particularly of artists Irish by birth or descent. The collection comprises 282 works, which include an important selection from the Staats-Forbes collection, bought by private subscription; Mr. Hugh Lane's gift of sixty-two British pictures and drawings, and Rodin's *L'Age d'Airain*; Mr. Lane's collection of Impressionist works, the free gift of which will depend upon the building of a permanent gallery on Cork Hill within reasonable time; a number of portraits of contemporary Irishmen and Irishwomen, which will in due course be ceded to the Irish National Portrait Gallery; and a number of works presented either by the artists themselves or by generously disposed private owners.

AN AUSTRIAN LADY BY J. LAVERY

The Irish painters fill the first room, and one cannot but be impressed by the distinguished appearance of these walls, even though the pictures represent isolated manifestations of admirable artistry rather than a national school connected by kindred aims and ideals. There is a masterpiece of inimitable distinction, elegance, and good breeding, *An Austrian Lady*, by J. Lavery, who, notwithstanding his Irish nationality, is

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CHINA AND JAPAN: REFLECTIONS BY W. ORPEN

known the world over as one of the leaders of the Glasgow school. Of William Orpen, again, whose still life, *China and Japan: Reflections*, presents that rare combination: easy breadth with impeccable accuracy and perfect tone values; and of Gerard Chowne, whose *Anemones* justify the title of "the British Fantin," given to him by criticism, we are accustomed to think in connection with the New English Art Club. And so it is with Bellingham Smith, and with Mark Fisher, whose *Bathers*, which won the gold medal at St. Louis, is rightly described in the catalogue as "probably the artist's most famous work." In no other painting has he so completely realised the flicker of sunlight, the vibration of atmosphere, and the appearance of nude figures in a setting of nature. Then we have the two Shannons: the A.R.A., American by birth, but of Irish parentage, and C. H. Shannon, the member of the International Society. Both are represented at the very height of their artistic achievement, the former by the portrait of a lady occupied with her embroidery—a beautiful clear harmony of colour that has more concentration upon the chief motive, and purer flesh-tones, than the majority of this artist's recent pictures: the other by the superb *tondo*, *The Bunch of Grapes*, Venetian almost in the sumptuousness of the colour-scheme.

Of the more local celebrities, Nathaniel Hone, the veteran landscape painter, has a noble, largely handled evening scene on *Malahide Sands*, whilst quite a group of fantastic pictorial inventions, that more than once recall the spirit of William Blake, stand to the credit of George Russell. Walter Osborne's *Fishmarket* is painted with that vivacity and sense of life which testify to Parisian training. Frank O'Meara, Dermod O'Brien, J. V. Duffy, Alexander Roche, and several others, complete the Irish contingent.

If the next room, which is devoted to the British schools, had been arranged with a special view to complement the Tate Gallery collection, it would have been difficult to have made a more suitable selection, for here will be found the very masters to whom the short-sighted policy of the Chantrey Administration has denied recognition. Even one of the two masterpieces by Watts, the full-length portrait of Mrs. Louis Huth in a garden rich with flowering rhododendrons, represents a phase of his art of which the Watts rooms at Millbank contain no example. It is curiously Early Victorian in character, and yet, in sentiment and execution, infinitely above the mawkish taste and academic tendency of that period. D. Y. Cameron's romantic

THE BATHERS BY MARK FISHER

vision and summary style are exemplified by his view of *Braxfield*, next to which hangs the delicious Whistlerian *Stormy Day, Brighton*, by C. Conder, and the same artist's more decorative, and therefore more characteristic, Venetian colour fantasy, *The Gondolier*. Whistler himself is to be studied in a portrait sketch of Walter Sickert, and in the smaller sketchy version of his famous picture of *The Artist's Studio*. And to illustrate, as it were, the influence of Albert Moore upon the American master, who never concealed his admiration for his work, there hangs, close by, that artist's infinitely subtle colour arrangement *Azaleas*—a decorative figure study of conventional design which, when first shown at the Academy, led the critic of a leading daily paper to the extraordinary comment: "A strange wild performance . . . daringly eccentric in design and execution . . . a piece of ultra pre-Raphaelitism"!

Thoroughly Whistlerian in the easy poise of the figure is G. F. Kelly's full-length of Mrs. Harrison.

THE YOUNG MOTHER BY MRS. SWYNNERTON

AZALEAS BY ALBERT MOORE

In Augustus John's *Portrait Study*, the Dublin Gallery possesses one of the few complete expressions of that wayward artist's genius. His crayon drawings in another room help to explain his extraordinary reputation as a masterly draughtsman. There is a firmness of design, a daring richness of pigment, and a virile force of handling in Mrs. Swynnerton's *The Young Mother*, that hold no suggestion of feminine hesitation, and fully justify the bold claim made for her in the catalogue—"the most powerful and accomplished woman-painter of the day." Of the English landscape painters who have been powerfully influenced by the Impressionist movement, Wilson Steer is the one who has been the most personal, the most independent in his investigation of the effects of light and atmosphere beneath the open sky. He has ever been an experimentalist, not always quite successful, but invariably interesting. The three examples of his art at Dublin have been chosen with rare discernment, and give an excellent idea of his

CONCERT AUX TUILERIES BY E. MANET

power. The same number of works help to advance the posthumous fame of James Charles, one of the glories of the English landscape school. Other prominent artists represented in this room are C. Ricketts, W. Rothenstein, G. Clausen, W. Stott, of Oldham, H. S. Tuke, and Sir Wm. Quiller Orchardson; whilst a magnificent group of small paintings by Constable illustrate the early days of English landscape art.

The staircase leading to the first floor is hung with a series of portraits of contemporary Irishmen and women, most of which are recorded by W. Orpen's facile and objective brush, others being contributed by J. B. Yeats, Count Markievicz, and A. Mancini. It is, however, in the third room, among the "French Impressionists and others," that Mancini's splendid gifts are more fully displayed. Here he is seen first in the early *La Douane*, which in technique has more in common with the Belgian Alfred Stevens (of whose art the collection contains a characteristic example in *The Present*), than with the thick glittering impasto of his own later work. Of this later manner the room contains seven superb examples, each of which fills one with new amazement at the extraordinary realism of his art, the sense of life that is embodied in his paint, and makes the sitters breathe and speak from the canvas, the daring of his furious brushwork that oversteps what the

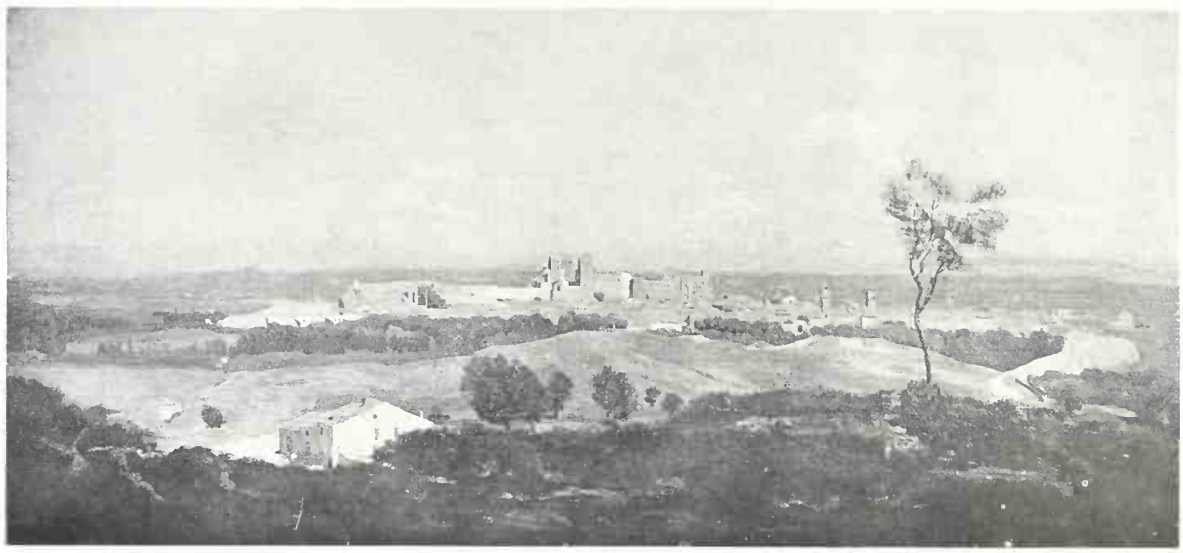
LA DOUANE BY A. MANCINI

ordinary painter would regard as legitimate means, and with it all the faultless accuracy of his colour values.

In the French Impressionist group are a few paintings of which it can be truly said that they have made history. Such, at least, is Manet's wonderful *Le Concert aux Tuileries*, which in the guise of what might almost be called a *genre* scene, records the personalities of the leaders of French intellectual life during the second Empire—Baudelaire and Théophile Gautier, Manet himself and Fantin-Latour, Offenbach and his wife, Baron Lepic, Chaplin, and many others. Almost of equal importance is that classic of Impressionist portraiture, Manet's full-length of *Eva Gonzalez* at her easel. The movement vaguely described as Impressionism was of a twofold nature—a plea for the place of contemporary life in art, freshly seen and seized, as against the vogue of the dull laborious studio concoctions; and a technical reform which is concerned with the analysis of light and chromatic principles. What Manet did for the first, Claude Monet did for the second; and his *Vétheuil: Sunshine and Snow*, at the Dublin Gallery, is one of the most perfect examples of glittering sunlight being expressed in paint through the "division of tones" into their spectral constituents. The *Waterloo Bridge, London*, is a more recent, but scarcely less important example of the master's art.

LES PARAPLUIES BY RENOIR

Renoir's prodigious activity is connected with both sides of the movement, with the additional element of decorative grace which is the chief feature



AVIGNON THE ANCIENT PALACE OF THE POPES BY J. B. COROT

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of his unique masterpiece *Les Parapluies*, a picture that indeed has little in common with "Monetism." This glimpse of Paris life, with its apparently confused mass of figures and umbrellas, is really a unique tour-de-force, in which every line, every touch of colour, are carefully weighed and considered, though the seriousness of the work is effectively concealed under the cloak of nonchalant ease.

It is impossible here to discuss the further ramifications of the great movement represented at this gallery by Degas, Pissarro, Vuillard, Le Sidaner, and other artists of world-wide renown, for other equally important phases of nineteenth century Continental art invite attention in the fourth room, where masters

FEEDING THE BIRD BY J. MARIS

of the Barbizon School hold sway, led by a half-score Corots, nearly all of which are of perfect quality, from the much disputed and still debateable Meszoly-Corot, which is supposed to be the work of his student days, to the sunset landscape which he painted in 1875 on his death-bed. The whole evolution of his art can here be followed, from the formal stateliness of the *Avignon* and *Rome, from the Pincio*, painted when he was under the spell of Italy, to the tender lyricism of *The Fisherman*, *A Summer Morning*, and *The Punt*. Quite unique in its way is Corot's *Woman Meditating*, which in luscious richness of colour, and in the dreamy thoughtfulness of expression, shows a more than superficial kinship with the

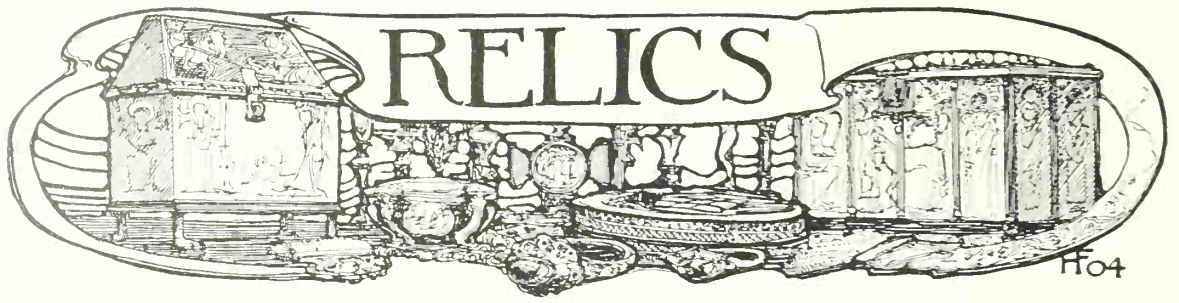
WOMAN MEDITATING BY J. B. COROT

A NAVAL OFFICER BY J. L. GÉRÔME

portraiture of the old Venetians, and particularly of Giorgione. Daubigny alone is absent from the Barbizon group, but the brilliant examples of Troyon, Diaz, Rousseau, and Harpignies afford consolation for this shortcoming.

In the same room is to be seen the only important example of Puvis de Chavannes as a decorator that is to be seen in Europe outside France—the *Decollation of St. John the Baptist.* It would be difficult to find a more overwhelmingly impressive representation of the relentless force and cruelty of nature in her sternest mood than the magnificent *Snow Storm* by G. Courbet, the founder of the realistic school in France. Of Ingres, the greatest of the classicists, the gallery holds nothing; but the perfection of his distinguished craftsmanship is suggested by J. L. Gérôme's portrait of a Naval Officer, which Ingres himself need not have felt ashamed to sign. The Orientalist, Eugene Fromentin; the king of flower-painters, Fantin-Latour; the master of still life, Bonvin; the romantic colour-poet, Monticelli; and Daumier, upon whose shoulders the mantle of Goya had descended—they all are adequately represented in this room, together with such modern Dutch masters as James Maris, A. Mauve, and H. W. Mesdag; with Alfred Stevens, and José Weiss, Charles Cottet, and Alphonse Legros. Nor does this list exhaust the treasures of the new Dublin Museum, not the least attraction of which are the little sculpture gallery, dominated by Rodin's bronze figure of *L'Age d'Airain*, and the three rooms filled with carefully selected modern drawings, etchings, lithographs, and water-colours, from J. F. Millet's study for his famous *Gleaners* at the Louvre, to the ultra-modern artists whose names are the talk of the day.

THE PRESENT BY A. STEVENS

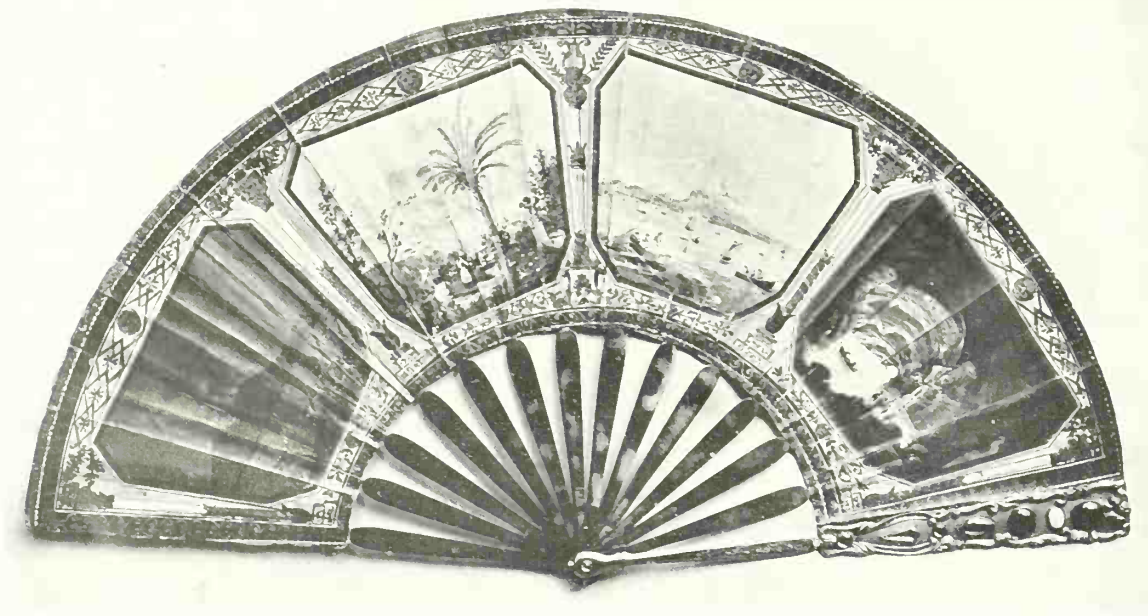


An Exhibition of Women's Antique Ornaments in Rome

By Ettore Modigliani

THE spirit of charity has suggested to a group of intellectual ladies of the Roman aristocracy a work which, on the one hand, cannot fail to benefit the object in view, whilst, on the other, it has led to a result of extraordinary interest to all art lovers who take pleasure in the revival of the memories of the past. I am referring to the exhibition of women's antique ornaments from the Renaissance to the middle of the nineteenth century—jewellery, fans, gems and cameos, lace and embroidery, miniatures, reticules, purses, boxes, vinaigrettes, pocket books, chatelaines, combs, seals, lorgnons, and bibelots of every description—an exhibition that has brought before our eyes the little trinkets adored by our grandmothers, and their mothers and grandmothers, and has conjured up a rapid glimpse of the customs, tastes, and refined elegancies of olden days, to the glory of fashion and of woman.

The old palaces of the most illustrious families of the Roman patriciate have opened their doors to allow the exit of the little treasures which were hidden in cupboards and cassones from inquisitive eyes: old and noble Italian houses that had preserved, together with some masterpieces of great art, some trifle of past feminine fashion, have enthusiastically responded to the invitation, and the result is an exhibition which, if not very extensive or complete (owing to lack of space), is composed of a collection of objects that, in addition to their artistic value, are interesting historically, for their unassailable authenticity, for



FAN WITH VIEWS OF NAPLES, FORMERLY THE PROPERTY OF QUEEN GIULIA LENT BY DONNA M. GOTTI BONAPARTE

OLD DRESDEN BOXES THE ONE IN THE CENTRE HAS A PORTRAIT OF AUGUSTUS III., ELECTOR OF SAXONY
LENT BY PRINCESS BORBONE-MASSIMO

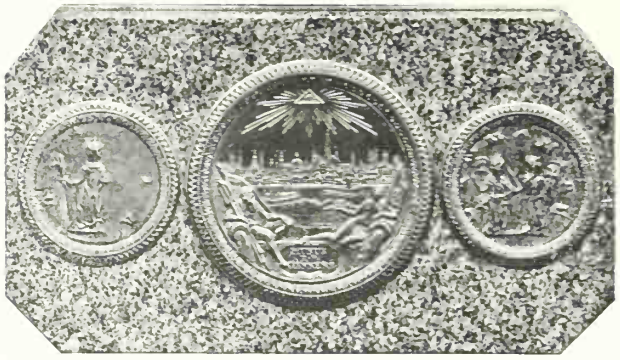
their *provenance*, for the personages to whom they once belonged, and for the recollections which they now transmit to us.

A small suite in a Roman princely palace, the Palazzo Rospigliosi, on the Quirinal, is the locality where this delightful exhibition is held in the limited space of three rooms which form an ideal setting to a show of artistic elegancies: a large salon, decorated with stucco, with antique statues, and a colossal tazza of *verde antico* filled with flowers: another room with frescoes by Orazio Lomi de' Gentileschi, a follower of Guido Reni: and a third room covered by Paolo Brill's brush in a manner recalling the famous *Sala delle Asse* in the Castello Sforzesca at Milan.

In these exquisite surroundings Princess Bonaparte Gotti, the Marchese di Roccagiovine, and Prince Gabrielli, direct descendants of the family of the great Napoleon, show some rare objects belonging to the Bonapartes; Princess Borbone-Massimo a collection of women's ornaments connected with the names of Marie Antoinette, the Duchesses of Berry and of Angoulême, daughters-in-law of Charles X., and of other ladies of the royal house of France, which alone would form an important exhibition. The Queen Mother has sent her famous collection of fans: the Marchesa Longhi Serventi her valuable collection of lace. Then there are the miniatures of the Rospigliosi family: the chased and enamelled watches of Prince Giovanelli: the old bindings of Prince Pignatelli: the jewels of the Chigi family: the fans, from Louis XIII. to the Empire, of the Marchesa Dubojani, and so forth.

EARLY 19TH CENTURY GOLD BOXES WITH ENAMEL AND PEARLS
LENT BY PRINCE GIOVANELLI AND COUNT P. ANTONELLI

To describe everything in the limited space of this article would be absolutely impossible. I must, therefore, content myself with mentioning some of the most precious objects of the show, some of which I am able to illustrate in these pages. Thus I do not propose to dwell on Queen Margherita's fans, some of the best of which have already been reproduced in THE CONNOISSEUR (see June, 1907), but shall merely mention a few examples



SNUFF-BOX MADE FOR NAPOLEON FROM A VIENNA PAVING-STONE LENT BY MARCHESA DI ROCCAGIOVINE CAMPELLO

ENAMELLED GOLD SNUFF-BOXES 18TH CENTURY
LENT BY PRINCESS BORBONE-MASSIMO AND PRINCE CHIGI

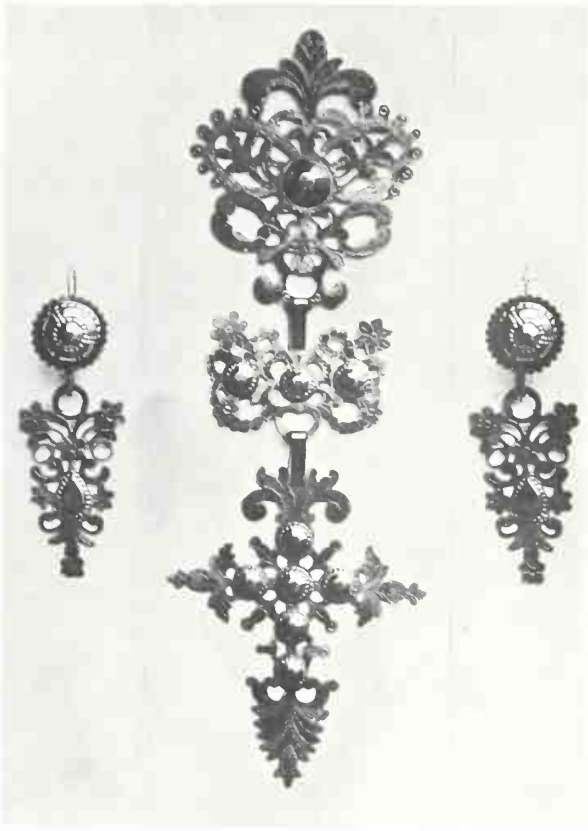
painted by Parmentier, by Alexandre, one signed *Joseph Anetrianus*, 1741, and among those of more recent date one with gold sticks set with brilliants, given to Queen Margherita on the occasion of her marriage by the ladies of Turin, and another which has a certain pathetic interest at the present moment—a tortoiseshell fan on which Queen Maria Pia of Portugal, Queen Margherita's sister-in-law, has painted a panoramic view of Turin.

The ninety fans of the Dubojani collection include every description of mother-o'-pearl, ivory, wood, lacquer, fretted, carved, enamelled, inlaid with gold, mother-o'-pearl, and silver, of parchment, silk, paper, and lace. There are numerous valuable *Vernis Martin* examples, curious specimens of the Revolution and Directoire periods, with representations of the *assignats*, with proverbs, conundrums, etc.

The fan section, in which I must still mention the pieces lent by the Duchess of Mondragone (one an exquisite example attributed to Van Loo), those of the Queen Maria Carolina of Naples, others that belonged to Queen Giulia, wife of Joseph Bonaparte (among which is the one here reproduced with views of Naples, the Blue Grotto, and Vesuvius)—the fan section, important as it is, cannot compare with the lace and embroidery section, for which it would be difficult to find a match. Laces of every part of Italy, France, Flanders, Spain, and England, Sicilian drawn thread work, Abruzzese relief reticella, embroidered linen from the Marshes, *punto in aria* and rose-point from Venice and Burano, Alençon, Malines, Guipure, and Valenciennes lace all have their share in the elegant show cases filled with specimens that in themselves could make it possible to trace the history of this delicate art from the fifteenth century to our own days.

NAPOLEON'S SNUFF-BOX, WITH MINIATURE OF THE KING OF ROME BY ISABEY LENT BY DONNA MARIA GOTTI BONAPARTE

Among the other varied classes of objects that contribute to the riches of the show, particular value is attached to some pieces that once belonged to personages famous in the history of the French monarchy—the magnificent Rospigliosi pearl necklace which Louis XIV. gave to his mistress, Maria Mancini (niece of Cardinal Mazarin), who married in 1661 Prince Colonna, Grand Constable of Naples, and had a most adventurous life: a tortoiseshell box with gold and mother-o'-pearl incrustations, containing *flacons* of crystal and gold, once the property of Marie Antoinette, and a red morocco letter-case embroidered in gold by Marie Thérèse Charlotte of France,



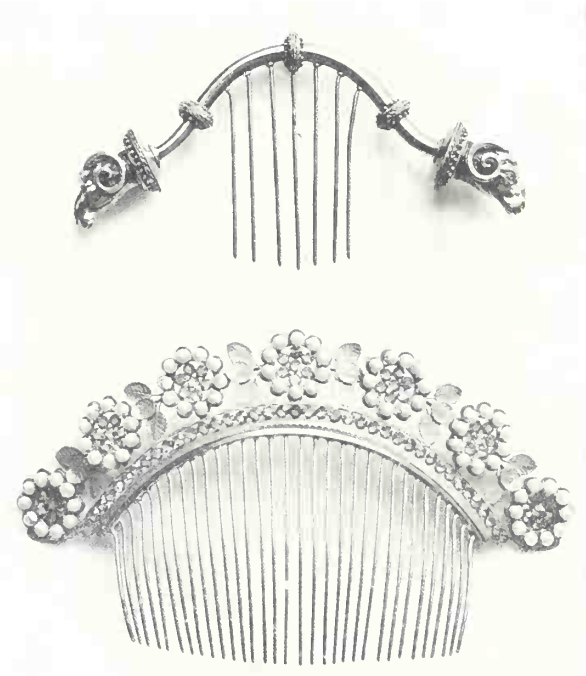
TUSCAN PEASANT CROSS AND EARRINGS 18TH CENTURY
LENT BY COUNTESS AGOSTINI MARCELLO

Madame Royale, daughter of Louis XVI., for her husband, the Duke of Angoulême. From the same collection—that of the Princess of Borbone-Massimo—come three objects that formerly belonged to Maria Carolina, and Duchess of Berry, daughter of Francesco I. of Naples: a bracelet with a miniature of that duchess; an étui with enamelled gold scissors and knife; and finally, the ivory letter-case with lilies carved in relief, which is here reproduced. It was made at the ivory works at Dieppe, which were founded by the duchess, and was given to her as a souvenir of her first visit to that town. On the scroll is the inscription: "*Son premier pas est pour Dieppe, et pour Dieppe un bienfait. Mademoiselle, 4 Septembre, 1827.*"

But far more numerous are the ornaments which

GOLD BRACELET, JEWELLED AND ENAMELLED WITH THE MEDICI ARMS LENT BY DONNA MARIA BONAPARTE-GOTTI

18TH CENTURY REPOUSSÉ SILVER-GILT MANICURE CASE
LENT BY MRS. PARDO ROQUES
18TH CENTURY MOTHER-O'-PEARL AND SILVER SCENT BOTTLE LENT BY MRS. SERVENTI LONGHI
18TH CENTURY VENETIAN ENAMELLED ÉTUI
LENT BY PRINCE GIOVANELLI



EMPIRE COMBS, SILVER-GILT REPOUSSÉ AND CHASED
LENT BY MRS. HERBERT

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recall the names of the ladies of the Buonaparte family. From the memories of Letitia Buonaparte—Madame Mère—(among which is a golden snuff box with a miniature of her husband, Carlo, left to her son Joseph) to the souvenirs of the great Napoleon's sisters, sisters-in-law, and nieces is a long series of objects that cause to live before our eyes once again the whole feminine Napoleonic world, and conjure up an echo of their tastes and fashions, showing us the things which they loved and which they touched with their hands, and putting us almost on terms of intimacy with these ladies who have passed like meteors across history—satellites of the sun of the victor of Marengo and Austerlitz.

NECKLACE, EARRINGS AND LOCKET WITH CAMEO PORTRAITS OF THE BUONAPARTE FAMILY. LENT BY MARCHESA DI BOCCAGIOVINE CAMPELLO

Of Giulia, Queen of Naples from 1806-7, and then Queen of Spain, there are bracelets and chains with cameos of the Emperor, and an onyx snuff box, mounted in enamelled gold, given her by Pope Pius VII.; of Pauline Borghese (who, by the way, figures in this show in a medallion with an exquisite miniature by Isabey),

DALMATIAN 18TH CENTURY EARRINGS LENT BY COUNTESS POSSENTI OTTONI

there is an exquisite Brussels lace fichu; of Caroline Murat, a medallion of gold and precious stones, and an inkstand of crystal and metal; of Hortense Beauharnais, Queen of Holland, a crystal and silver scent bottle; of Alexandrine de Bleschamp, wife of Lucien, an etui with a miniature of the King of Rome; of Charlotte, her daughter, a bracelet given her by her husband, with portraits of the heroes of the Greek struggle for independence. Then there are buckles of the Empress Marie Louise, scent bottles of Elise Baciocchi, various objects that belonged to Princess Zeniade, a watch given her by the Emperor, a nécessaire of mother-o'-pearl and gold given her by Marie Louise, necklaces and bracelets, among which is one of gold and black and white enamel made for the Princess in 1821 when she was in mourning for Napoleon I.

IVORY CARD-CASE, PRESENTED TO THE DUCHESS OF BERRY LENT BY PRINCESS BORBONE-MASSIMO

Most noteworthy among all these mementos is a piece of jewellery made by order of Cardinal Fesch for Letitia Buonaparte, mother of the Emperor. It consists of a neck-chain with medallions formed of

REPOUSSÉ GOLD WATCHES LENT BY PRINCE GIOVANELLI

MARSHALL DE LA TOUR'S GOLD WATCH
LENT BY MARQUISE DE LA TOUR

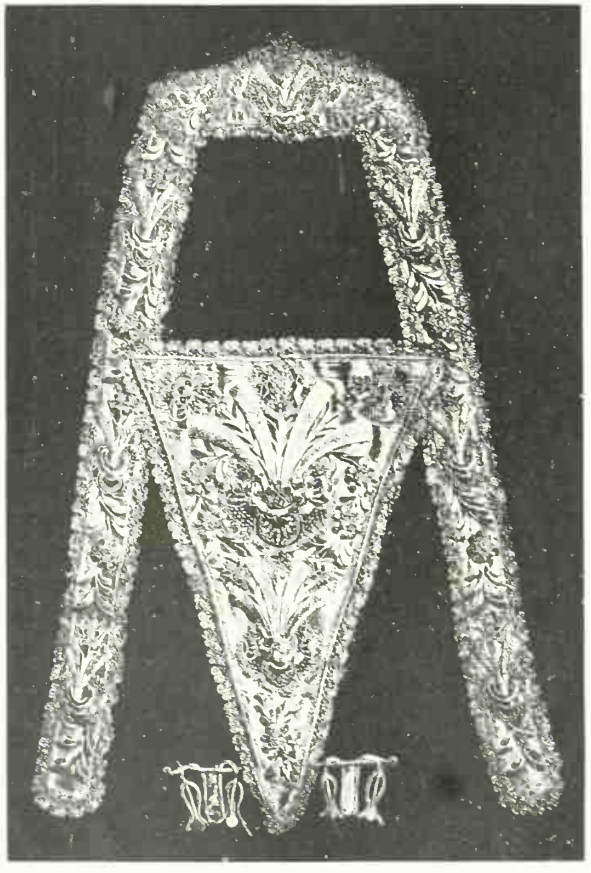
cameos, signed *Morelli*, and with the portraits of the Cardinal, of Carlo Buonaparte, Letitia's husband, and of all children except Caroline Murat, whose cameo, with that of Pauline Borghese, probably formed the ear-rings which have either been broken or lost.

Most likely the fascination exercised by Napoleon's name induced the committee to extend the range of the show by including a few masculine ornaments. Among many objects that belonged to the Corsican, I must mention four snuff boxes, one of gold with the portrait of King Joseph; another, also of gold and enamelled, with the miniature portrait of the Emperor himself, signed *Millet, 1812*; and, finally, the two which are here reproduced—one of tortoiseshell and gold, with a miniature representing the King of Rome holding a flowering branch, signed *Isabey, 1811*—a box used by the fallen giant in his sad exile at

18TH CENTURY MINIATURES LENT BY PRINCE GIOVANELLI AND MRS. SERVENTI-LONGHI

St. Helena; the other made for Napoleon as a record of his entry in Vienna from a stone of the paving of that city, two old coins and a commemorative gold medal let into the lid bearing the inscription: "*Napoléon fit faire cette tabatière avec une pierre du pave de Vienne et s'en servit en souvenir de la conquête de cette ville.*" And since we are on the subject of Napoleonic souvenirs, I must mention a picture with nineteen miniature portraits of European sovereigns given by the sovereigns themselves to J. B. de Mompère, Comte de Champagny, Duc de Cadore, Minister of Foreign Affairs from 1807 to 1811.

With this account of objects that belonged to personages who occupied an eminent position in the world's history, I have by no means finished my task: I ought to speak of the many other things which form the larger part of the exhibition—objects that belonged to less illustrious persons, even to the vast crowd of anonymous people, but which are no less precious to us as artistic relics of the past. But perhaps it would be impossible to give an adequate idea of the wonderful interest and of the emotions aroused by so extraordinary a collection. I say "emotions" because the forms of many of these objects do not belong to a past so far removed from our own days as not to allow us to remember the time when they were still the fashion. And to many of us these miniatures, these fans and bracelets, and laces and *breloques* will suggest the smile of some beautiful face framed in white hair, the memory of which has been ineffaceably inscribed in our youthful minds, and has accompanied us, as tutelary spirit, through the struggle of life.



17TH OR 18TH CENTURY FRONT IN GOLD CLOTH WITH APPLIQUÉS, IN RELIEF, OF GOLD AND COLOURED EMBROIDERY LENT BY MRS. PARDO ROQUES

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MDLLE. ROSATI

Early English Lithographs and the Stage — Part II.

By Augustus Moore

THOUGH it has never been denied that a taste for art improves the work of a lithographer, Senefelder, the inventor of lithography, was not a draughtsman at all, and Michael Hanhart, the greatest of all chromo-lithographers, and the founder of the famous house of M. and N. Hanhart, never had the smallest pretensions to pose as a draughtsman, though his fine taste for colour and the delicacy of the methods he employed to bring chromo-lithography to perfection, place him in the first rank of reproducers in colour, and the work he did has never been equalled, even by the best of the modern chromo-lithographers. Though Lane was an exception to this rule, it must be conceded that his fame was greatly aided by having such an artist as Chalon to work with.

Alfred Edward Chalon came of a good French family that had migrated to Switzerland at the time of the edict of Nantes. He and his brothers were born at Geneva towards the end of the eighteenth century. Alfred Chalon was still a little lad when his family came to England, and his father obtained the post of French master at the Royal Military College at Sandhurst and settled at Kensington. After a good middle-class education, Alfred was told that he must start to make his own way in life, and that his road lay in the direction of commerce. But the boy was an artist in every fibre of his being, and, being encouraged thereto by his brother, John James Chalon, he openly defied his father, joined the Academy Schools and perfected his undoubted gift for colour and drawing. This was in 1797, his brother John, meanwhile, taking to subject and still life pictures of considerable charm. By 1808, Alfred Chalon had made sufficient mark to be elected a member of the Society of Associated Artists, and that same year he and his brother founded the Evening Sketching Society, to which the best known artists for the following forty years were proud to belong. Alfred made his debut at the Royal Academy in 1810, and, only two years later, justified his early ambitions by being elected an Associate. From that moment his particular form of work, which was portraiture in water-colour, began to creep into notice. This was before photography had attained its hold on society and the stage, and it became quite the fashion among great ladies, as well as the more famous of the singers of the opera, and actors, actresses, and great dancers of the day, to have Chalon's

MARIA F. MALIBRAN BY R. J. LANE, AFTER A. E. CHALON

portraits of themselves produced in lithography by Lane. These the great ladies signed and gave among their friends, while the portraits of the professionals were sold. Many scores of these lithographs were published at Mitchell's Royal Library, in Bond Street. By 1816, Chalon was not only a full-fledged R.A., but had acquired great fame as a miniature painter, and many of his portraits on ivory were ranked with Cosway's work. But the water-colour pictures soon ousted the smaller works, and no woman, whether princess, peeress, or stage favourite, could afford not to be painted by the popular and graceful artist. The majority of these famous portraits, which Chalon painted by hundreds during the next twenty years, were about fifteen inches high, and were handled with dashing grace, his draperies and accessories being drawn with great spirit and elegance.

So well was Chalon known and appreciated in the highest circles that all his best known portraits of the Royal family were faithfully reproduced by his devoted friend, Richard Lane, and the two artists together were responsible for much of the best of the early Victorian portraiture. For the next fifteen years, Alfred Chalon floated on the high seas of prosperity. Every new opera and ballet brought out a crop of pictures painted by Chalon and lithographed by Lane. He also, at this time, did a great deal of oil painting, and appears to have exhibited at the Academy and elsewhere over three hundred paintings in that medium.

During all these years the Chalon brothers were undivided in affection and art. They lived together at the Old House, Campden Hill, and though the elder brother's work became less popular as his younger brother was more run after, they only gained greater admiration of each other's work. Neither married, for each was devoted to the other, and the sight of these two French bachelors growing older and more devoted to each other was very pathetic. The introduction of photography discounted the fame of the younger brother in his turn. Photography became the fashion, and the fickle public grew tired of the sylph like grace which Alfred Chalon imparted to the vulgarity of the Victorian hoops. In 1854 the elder brother died, and in the following year the younger brother brought together a collection of his own and his brother's works. But the exhibition attracted little public attention. The fame of Alfred Chalon was gone. Solitary and broken in health, he lingered till 1860, when he faded out of life leaving but one request behind him, that he should be laid by the side of his adored brother at Highgate. For years after his death the name and work of Alfred Chalon were forgotten; but now that photography has vulgarised everything, and the early lithography which idealised so much is again becoming popular, the work of the neglected Chalon is once again being thought of in connection with the romances of the graceful ladies whom he has handed down to us.

* * *

Rose Cheri was that great actress of whom Dumas *fils* said: "C'est la seule actrice a laquelle les femmes du monde accordent le droit de les representer." Yet few women were of humbler parentage and education than the famous Rose Cheri. She was born Rose Marie Cizos in 1824, her father being Jean Baptiste Cizos, one of a troupe of strolling players, among whom he was known as Cheri. Little Rose quickly tired of her father's methods of doing business, for she was only five when she ran away and joined another travelling company that played comedies, vaudeville operas, and dramas through Brittany, the middle and the south of France.

She was about eighteen when Mlle. Louise Puguet saw Rose Cheri at Perigueux, and brought her to the notice of M. Romieu, the prefect of the Dordogne, a man of influence in Paris. A fortnight later the little strolling actress made her first bow at the Gymnase before a Paris audience, in a vaudeville, and was retained at the theatre at a salary of 75 frs. a month to understudy Mlle. Nathalie. Six weeks later she was cast for the striking part of "Henriette" in "Une Jeunesse Orageuse," made an enormous success, and at once sprang into the first rank of French actresses. She was immediately engaged by the Gymnase management at 4,000 frs. a year, and Scribe, Dumas *fils*, Emile Augier, and other authors wrote special parts for her. The Parisians took the charming young woman to their hearts, and the Gymnase entered on a career of immense popularity, for Cheri was faithful to her first "house," and refused splendid offers from the Odeon and the Theatre Française.

While playing at the Gymnase she was living very modestly with her family, going but little into any kind of society. Her friend Scribe at this time became the intermediary between her manager, M. Lemoine-Montigny, and herself, and in due time arranged a marriage between the pair, which took place on May 12th, 1847.

The most brilliant and the most unfortunate woman who ever thrilled an audience by the exquisite charm of her voice, and the indescribable magnetism of her personality, was Marietta Garcia, the most gifted of all Manuel Garcia's children, and the one whom he treated the worst. When Garcia used to beat his little ones till they screamed, the neighbours

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ROSE CHERI IN "GEORGES AND MAURICE"

remarked that he was teaching them to sing. Garcia treated his child Maria even worse than his other offspring, for when she was just sixteen he literally sold her to an old man named Malibran, whom she married and divorced, only retaining his name, which she had already begun to make famous in the world of music. Her second marriage was a love match, for it is certain she adored De Beriot, the violinist, with all the ardour and passion of her southern nature. He was careful of her reputation, her popularity, and her money. Malibran was, however, so prodigal in her generosity, and so childlike in her disposition, that she never troubled about mundane matters, and practically romped through life like a laughing child. Her remarkable genius was not confined to music, for she painted delightfully, danced like a fairy, and was possessed of a keen, though never ill-natured wit. Her type was absolutely southern. She was small and slight, with fine eyes and a wonderful flush through her dark skin. Her mouth was so large that she made jokes about it. Her personality was strongly attractive, though, like all the Garcias, she had a gift of temper and strong language that nothing could assuage when she was in a fit of passion. Like all southern women, too, she aged rapidly, and before she was five and twenty had lost the outline of her face and the delicacy of her complexion.

Her repertoire was varied, and she was at once the principal "Zerlina" of her day—scored triumphs in Balfe's "Maid of Artois" and Macfarren's "Devil's Bridge," and in Bellini's three best operas. Her activity was almost neurotic, and she astonished her greatest admirers by the extraordinary things she could do. She would breakfast on the stage during a rehearsal, wear out two horses by the frenzy of her gallops in the Park, visit her friends and sing to them till dawn, play like a madcap with children whom she adored, compose songs, learn new parts, study the piano, and paint pictures. On one occasion when she was away on a journey, she started one burning July day in male attire and drove a pair of horses over miles of rough country. Arrived at Sinigaglia on the Italian coast, she jumped at once into the sea and took a long swim. A few hours later she travelled post haste to Brussels, where she sang, and leaving for Paris travelled through the Brie country clad like a peasant and raced back to London. Malibran was noted for never missing an engagement, and on Sunday she gave her voice and her wit to her friends.

Her method of life induced many accidents, and twice, at least, she suffered greatly from falls from her horse. The last time she had hurt her head, but, having been forbidden to ride by De Beriot, she never mentioned the circumstance, and started in due time for Manchester to sing at the Festival there in 1836. Though feeling ill, she appeared and sang gloriously, and winning an encore she sang with even more than her usual vigour a duet from Mercadante's "Andronico." At the end of the performance she was overcome by convulsions, fell to the ground, and was taken to her hotel and bled. Weak as she was she sang the next day, but news of her illness reaching London, an Italian doctor, Belluomini, came to Manchester to see her. She cried out to him: "I am a dead woman: they have bled me." A few hours later, at the early age of twenty-eight, Marietta Malibran was at rest. Before the breath was out of her body, her worthless husband, De Beriot, and the doctor left her to the charity of the managers of the Manchester Festival to bury her. The shocking scandal attaching to the display of her dead body to the public on payment of a small fee by the manager of the hotel has been denied: but, unfortunately, there is too much reason to believe that the allegation was true.

Jeanne Sylvaine Plessy was born at Metz in 1819, made her debut at the Français as "Emma, Fille d'Honneur," and was considered worthy of inclusion among the *societaires* at the end of 1834, when she was just sixteen. But like all geniuses Jeanne Plessy was erratic, and inclined to be discontented with her lot. In 1845 she ran away from the famous French theatre, and coming to London married M. J. F. Arnould, whose name she afterwards hyphened with her own. Long *pourparlers* with the Comedie Français followed. But nothing came of these efforts, and Plessy was fined 100,000 francs. This large sum she earned with ease in St. Petersburg, where she became a huge favourite in classic French drama. During those years of prosperity she only once returned to Paris, and that was to play "Amarinthe" in "Fausses Confidences" at the retiring benefit of her old manager, M. Samson, in 1853. The following year, Arnould, who was well known as a dramatic author, died, and a year later the much sobered Mme. Arnould-Plessy returned to Paris and the Français, being enrolled as a pensionnaire, and having a secured engagement for eight years. She continued acting at the Français till she was quite an old woman, passing, as the years went by, through every range and age of parts. She finally retired from the stage in 1876, leaving behind her a long and wide range of excellent work.

Of Rachel, that extraordinary actress, who till now stands unrivalled in the annals of the stage, so many widely differing accounts have been given that it is

MADAME DOCHE AS MARGUERITE GAUTHIER IN "LA DAME AUX CAMÉLIAS"
BY R. J. LANE, AFTER R. BUCKNER

impossible to reconcile certain of the statements concerning her. It is certain, however, that her origin was humble, and that she was a Jewess. But that she was ignorant, untaught, stupid and rapacious, as some chroniclers would have us believe, has been strongly contradicted by other unbiassed students of the stage. It seems certain that she was never really as beautiful as she appeared, and that her small figure was lean to attenuation. This particular defect, however, she concealed with great art on the stage, wearing in the classic drama of the Comedie Française her Greek draperies with consummate skill, while in other plays or in private life, she wore rich, stiff silks, scarves of rare embroideries or quantities of lace swathed about her. She never wore a low gown, and the fashion in which she dressed her hair—in heavy black braids closely plaited round her face—helped to hide the excessive thinness of her throat and neck. Her eyes were magnificent, and were singularly hollow, her hands very small and tipped with very pink nails.

MADEMOISELLE RACHEL LITHOGRAPHED BY R. J. LANE, R.A.

When Rachel was a girl, and first went to the Français, she asked M. Prevost, the secretary of the theatre, humbly enough to give her a few lessons in declamation. "Run away, my girl," cried Prevost roughly; "go and sell flowers." A few weeks afterwards Rachel appeared in "Hermione," and fairly electrified her audience, being at the end of the play smothered with bouquets. After the curtain had fallen she went to Prevost with her arms full and said, "See, I have taken your advice. I have brought you some flowers to buy." Prevost, with the sense of what was due to a rising star, apologised, and became her great friend.

Even the greatest admirers of Rachel were at a loss to understand her reception in London by the most straight-laced ladies of the time, for the actress had never been too careful in her way of living. She was clever enough, however, to assume in drawing-rooms a very charming and retiring manner, and, in fact, was one of those types of women who have two distinct personalities. Her admirers had to pay heavily to satisfy her extravagant and rapacious tastes, and yet she kept half-a-dozen members of her shiftless family in affluence.

Everyone remembers how handsome George D'Alroy wooed and won simple Esther Eccles, the little ballet dancer, and how after much opposition on the part of his stately mother, Esther was received with open arms, and all lived happily ever after. Few, however, ever guessed from what source Tom Robertson took the name of George D'Alroy, and the inspiration for his most human and moving play of "Caste." He took it from a romance that happened in real life, and the hero of the story was a Duke of the Blood Royal, and for many years next heir to the English Throne, while the heroine was a burlesque actress singing and dancing during the thirties of the last century at the Lyceum Theatre. When Prince George, Duke of Cambridge, first saw Louisa Fairbrother, she was a singularly lovely woman with a fine presence, a sweet voice, and a great talent for dancing. He was just out of his teens, but Miss Fairbrother was his senior by four years. She was still living in Exeter Court, where her father, S. G. Fairbrother, printed "songs, duets, choruses," etc., of musical plays. During the wooing of the popular favourite, her Royal lover waited every night at the stage door to offer her his escort home, from which humble spot he had to return to the glitter and ceremony of Queen Victoria's court. When Her Majesty married, and the Princess Royal was born, the Duke of Cambridge, the handsomest man of his time, married the actress in Ireland, and as in "Caste" they set up house in that Queen Street house, Mayfair, where the Duke spent the happiest years of his long life, and where his children—the FitzGeorges—were

born. Mrs. FitzGeorge still remained on the stage, however, and Brandard's lithograph of her was made some time after her marriage. For many years the Queen refused to receive her cousin's wife, but later a sincere friendship sprung up, as it will among women of all classes, over the cradles of the children.

To the end of her days Mrs. FitzGeorge retained her love of the theatres where she had charmed the town in Albert Smith's burlesques, and danced and sung with the Keeleys. When serious illness overtook her she used to be wheeled into the pits of theatres in her bath chair, from which she could not be moved. She retained her beauty to the last, while her gracious charm not only preserved the adoration of her Royal husband, but won for her troops of devoted friends. The Royal "George D'Alroy" and the loving faithful "Esther Eccles," the printer's daughter, lie side by side in Kensal Green Cemetery.

MISS FAIRBROTHER AS EGLANTINE IN "VALENTINE AND ORSON" BY J. BRANDARD, AFTER J. W. CHILD

In the winter of 1844-5, Jenny Lind was considered the great musical phenomenon of the day. She had appeared that year in Berlin, and made a huge success in "Das Feldlager von Schlesien," written for her by Meyerbeer. The opera was later remodelled and called "L'Etoile du Nord." Bunn, of Drury Lane, travelled to Berlin, and, with the aid of the English Ambassador, persuaded her to sign a very advantageous offer for her to sing Meyerbeer's opera in English. But an English lady, whom she met at Frankfort, told her that if she appeared in England it should be at Her Majesty's, and, accepting this doctrine, she broke with Bunn. In 1846 Benjamin Lumley followed Jenny Lind half over Europe, trying to obtain her promise to come to England. Was there ever such a contract? She was offered £4,800 for the season of 1847 (reckoned from April 14th to August 20th), with a house free of charge and a carriage and pair. £800 more if she felt inclined to spend a month in Italy resting prior to her appearance in London, and the option of cancelling the contract if she did not feel pleased with her first reception.

After many delays made by Jenny Lind, who was fearful of being annoyed by Bunn, she arrived in town in April, 1847. All London was excited, but she made no sign of rehearsing, nor could any announcement be made of her appearance. At last all was fixed, and a night early in May settled for her début in "Roberto il Diavolo." At the last moment the Lord Chamberlain refused to license the opera.

It seemed as though the promised début would never come off, for the "Swedish Nightingale" was superstitious. Jenny Lind had very little voice, and had twice lost it altogether. She had recovered it in "Alice," which unpopular part has only one *aria*, and having proclaimed "Alice" as her favourite part, she would appear in that or nothing. Through immense efforts on the part of Lumley and of many noblemen interested in the fortunes of the opera house, the Lord Chamberlain was induced to license the libretto, and Jenny Lind duly appeared before an immense audience that included the Queen, the Prince Consort, the Queen Dowager, and all the Court. The expression, a "Jenny Lind crush," passed into the talk of the day, and always occurred whenever she was billed to appear.

Jenny Lind's re-appearance on May 4th, 1848, was

remarkable for bringing into public Queen Victoria and the Court, who since the serious Chartist Riots on April 10th, had kept entirely to the Royal palaces. A year later the great singer made her last appearance on the operatic stage, taking her farewell of her adoring operatic public in "Robert." Barnum paid all her expenses and £30,000 for 150 concerts in

JENNY LIND BY R. J. LANE

America, and she was heard afterwards at concerts, and frequently sang for the Queen, who made a visitors' friend of her, but she retired altogether in 1856. Jenny Lind was a woman of extraordinary character and will. She was of unblemished reputation, a fact that in those days singled her out from the rest of the artistic world, and her charities were immeasurable. In many ways she was timid and nervous, but she never forgot her own value as an artist, and always refused to sing in any private house where she was being entertained as guest. She broke her rule once, however, in Paris, when Catalani, then a decrepit old woman, begged to hear her once before she died. Jenny sang to the great delight of the once great prima donna the whole evening. A few weeks afterwards Catalani died of cholera. Jenny Lind was as perfect a pianist as she was a singer, and accompanied herself with infinite taste. Her style was extremely pure and classical, and of the finest old Italian method. She was the last great exponent of Mozart, whose delicate technique she understood to perfection. On her retirement from the stage she married a musician, Julian Goldschmidt, and lived to be a very old and positive lady in South Kensington.

Mme. Doche, *né* Marie Charlotte Eugenie Plunkett, was one of the very few great French actresses who never "trained" at the Conservatoire, or served an apprenticeship at the Comédie Française. She simply started to act when she was fourteen, appearing at Versailles in 1832 under the name of Eugenie Fleury. She came of a family of actors, and her brother was then appearing successfully at the Vaudeville, for which theatre little Eugenie was soon engaged by M. Arago. At the mature age of sixteen she married M. Doche, the *chef d'orchestre* at the Vaudeville, and thus as a mere child began her long and brilliant career as Mme. Doche. Her first parts were *ingénues*, and as she sang extremely well, she was given songs on every opportunity. Added to this talent, she was, for a French girl, an extraordinarily good dancer—her sister Adeline made a great success as a dancer at Covent Garden in 1842. These qualifications give her a training granted to few actresses in Paris, who in those days were destined by their masters either for tragedy or comedy largely on physical attributes. Leading parts played in Paris, the provinces, and in her native town of Brussels enormously increased her versatility, which enabled her to score a triumph in a play called "Satan," in which she filled six different characters, which goes to show that the Proteus style of entertainment in vogue nowadays is not so new as it professes to be.

But Doche's grand chance came by accident, as chances will. Alexandre Dumas *fils* had written his

masterpiece, "La Dame aux Camélias." For some years the play was interdicted in England, but it is not generally known that M. Leon Faucher censored the play in Paris, and only after considerable difficulty was permission obtained to play it at the Vaudeville. The leading lady of the theatre, Mme. X——, was cast for the frail heroine, but after hearing the play, she sneeringly refused the part on the score that she had no experience of "that sort of life." Dumas replied cuttingly: "Then, madame, I am afraid that you will never now have the opportunity of learning what it is like," and offered the part to Mme. Doche, then at the zenith of her beauty and of her fame as the best dressed woman on the French stage. Charles Fechter, then young and handsome, was the *Armand*, and the play entered upon a career of prosperity and popularity that time has never dimmed, for after fifty-six years it is new, and is still played all over the world with success, though the camellias have never so well become any woman as the exquisite Doche.

Rosati was a delightful dancer, whose first season in London, that of 1847, was greatly overshadowed by the appearance of Jenny Lind; and it says much for the cleverness and excellence of the dancer that she was able to make a place for herself, and to hold the affections of the British public at the very time that the popularity of ballet as an entertainment was on the wane. "Giselle" was one of Rosati's best impersonations, and an adaptation of the famous "Ondine" was made for her under the name of "Coralia." Rosati disappeared from England at the end of Lumley's tenancy of Her Majesty's in 1856; but like many other dancers she lived to a great age, and only died two years ago.

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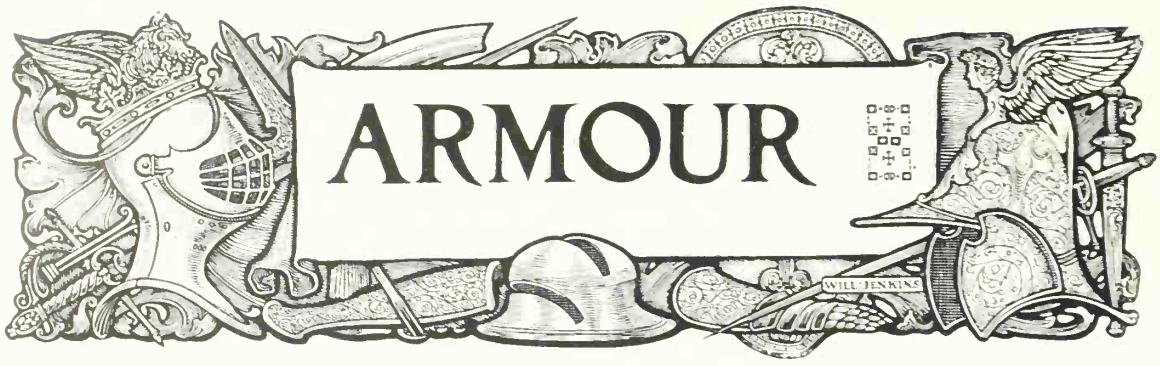
MDLLE. FLESSY AS EMMA IN "LA FILLE D'HONNEUR" BY R. J. LANE, AFTER A. E. CHALON



Some Remarks on the Armoury of the Wallace Collection Part I. By Geo. F. Bruck

Any continental art student or connoisseur visiting London and its numerous public and private museums and collections will hardly fail to take the opportunity of inspecting Hertford House. But this palace being such an unique treasury of art, and its contents being of such high interest for any earnest lover of beauty in art, no visitor will be content with a single visit. Therefore an art student ought to spend months to work through the sections which especially interest him. Such an application of time will repay him for life.

My time not allowing a more protracted sojourn, I could only spend some few short days in London; but more than half of them were devoted to Hertford House and its collections, and my catalogues and note-books are full of notices testifying to the deep impression made on me on this occasion. Accidentally these catalogues fell into my hands again, and by turning over the leaves all the glittering splendour of this unique collection of the armourer's art and craft is revealed to my mental eye. The art of the armourer being peculiarly German, and of particular interest to me, my cursory notices refer almost exclusively to German weapons, the aim of many a zealous collector in his Fatherland, represented in this collection by so many important pieces of the first order.

A sure guide to the treasures of this collection is the catalogue by Guy Francis Laking, F.S.A. I can find only words of the highest praise for this most conscientious, expert and exhaustive, but concise work: anyone familiar with such a task must acknowledge his careful labour, so very distinct even from many official guides of continental museums. Some smaller mistakes might be excused by the hurry in which such works are usually compiled. The object of the following notes is not to criticise the catalogue, but to serve only as suggestions for a future edition.

The numbering of the catalogue begins in Gallery VII. My first note refers to No. 3 in this room, described by the catalogue as follows:

No. 3. "*Partisan of a Papal Guard.* Flamboyant blade and lateral projections. Dec. with deep etching, gilt, with coats of arms and bordering, studded hatt. About 1610."

Curiously enough, it is, at least according to my German notions, no *Partisan* at all, but a pronounced *halberd*, which never belonged to the Papal Guard, but, as the arms indicate, to the household *guardia* of an ecclesiastical person of episcopal rank at the end of the 17th century.

No. 21 is a Tilting Suit—not a half suit—of unusual completeness, in German called "Stechzeug." At the end of his notice on this suit Mr. Laking mentions that "in the *earlier* suits the heavy tilting heaume 'Stechhelm' is replaced by a form of *salade*, an example of which is in the Musée d'Artillerie, No. H. 46." Here again is a small mistake: the salade mentioned never belonged to that kind of tilting called *das deutsche Stechen*, but, as its German name Rennhut denotes, to the kind called *Scharfrennen*. This *Scharfrennen* was contemporary with the *Stechen*, and was especially popular at the tilting-yard of the Electoral Court at Dresden until the end of the 16th century, the Electors of Saxony being the greatest promoters of this knightly sport.

No. 24. "*Hand and a Half Sword.* German, about 1505." This sword has a real good old blade of the 15th century, but the hilt hardly belongs to it, if it is old at all.

No. 32 is one of the well-known *Morion* helmets of the *Trabanten Guardia* of the Electors of Saxony.

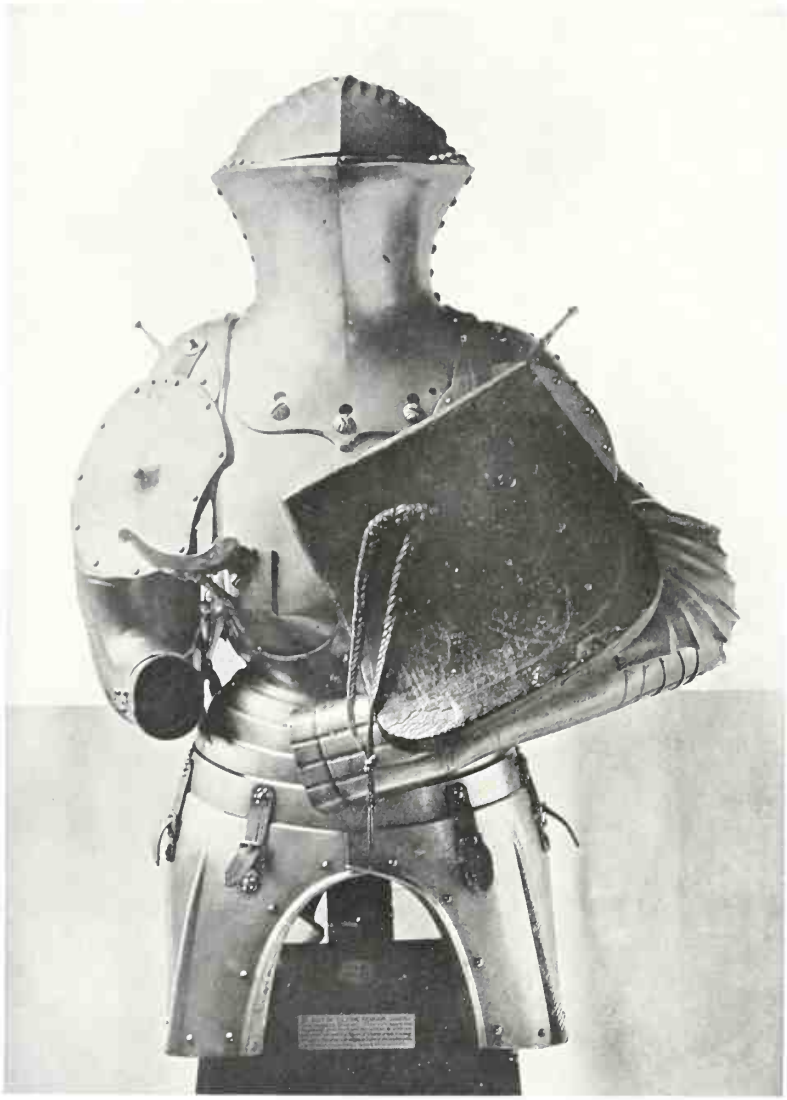
They do not belong to the beginning of the 17th century, but to the latter half of the 16th, especially the specimen in question. Hundreds of these helmets yet in existence clearly show a good many differences in their workmanship, so we have reason to believe that the familiar pattern may also

W, a riband beneath with initials D. I. D. M. E.; below this the inscription

'IHESVS · NAZARENVS · REX · IVDEORVM,'

intertwined foliage round the gussets. The same decoration is repeated on the back plate.

Probably German, about 1490."



TILTING SUIT, NO. 21

have been ordered later at the Nuremberg armourers or purveyors.

The *Hand and a Half Sword*, No. 40, possesses a fine old blade of mediæval origin, probably of the 14th century; the hilt may have been made about 1540-50. Very early forms of hilts on German swords were made until the beginning of the 17th century, as many dated specimens show.

Under No. 46 the catalogue specifies a "*Suit of Cap-à-pie Armour*, dec. with bordering of triangular section, and etched on the breastplate with a crowned

For two reasons this is impossible—firstly, all the forms of this are typically Italian of the time conjectured; secondly, German armourers did not introduce the etching and gilding on iron before about 1515. In my opinion it is a good Italian suit about 1500, of which perhaps not all parts belong together; a diligent investigation might unriddle the monogram and the initials of a name or a device.

Another fine *Cap-à-pie Suit of Armour* is No. 56. "Dec: The whole surface finely channelled and engraved with twin lines, the borders roped. These

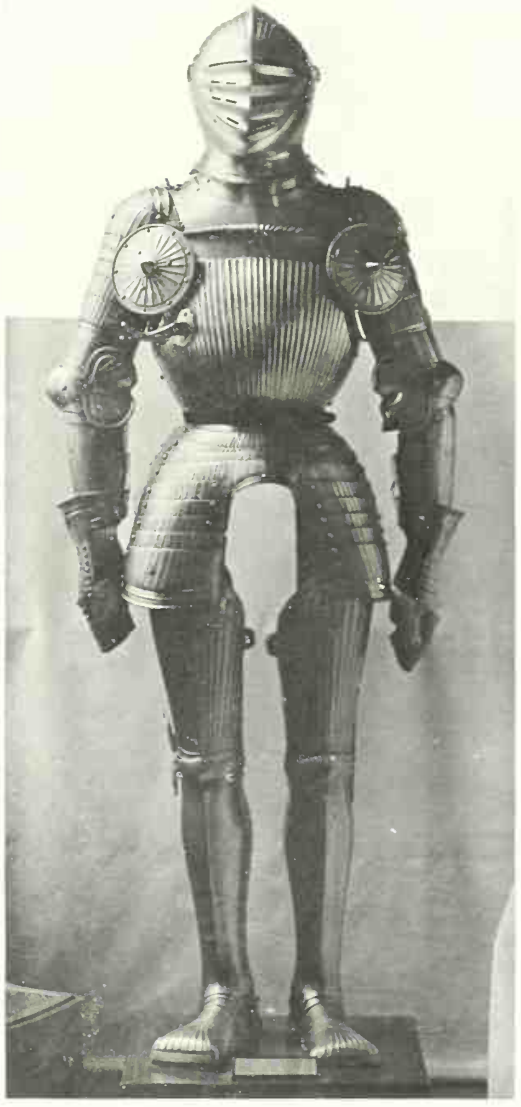
fluted suits are known usually as 'Maximilian,' from the emperor in whose reign the fashion was started. German, about 1515." Most of these "fluted" specimens to be found in public or private collections are made up of different suits—so is this one. Helmet and gorget, palettes, rere and vam braces, mitten gauntlets, jambs and sollerets do not belong to the rest, but to other suits. Complete Maximilian suits are of the utmost rarity.

No. 63 is a "*Headsman's Sword*," as the catalogue asserts. I must object to that assertion: neither hilt nor blade ever served that purpose. The fine Solingen calendar blade in particular was unfit for such use: the necessary grinding would have destroyed the ornaments in the shortest time. The headsman's sword, if decorated at all, shows the emblems of his bloody handicraft and corresponding inscriptions on the upper part of the blade near the hilt or in the flat and short groove. The weapon in question is a State sword of the 16th century.

Among the highly interesting *horse muzzles* in this room I would like to mention No. 68; it is not only dated, but shows the heraldic beast of the former possessors, the dukes of Pomerania—the griffin. The inscriptions of the similar horse muzzles, Nos. 69 and 70, are wrongly translated in the catalogue: in No. 69 the rider does not pray for "speed," but for an early opportunity "to overcome his foes": and No. 70 would be more correctly translated: "When God wills, is the *end of my life!*" (not the "aim").

The closed helmet of the *Cap-a-pie Suit of Armour*, No. 26, happens to fit the top plate of the gorget, but it is a pity that it is not the original one belonging to this particular suit, decorated with embossed scale borders, which are missing on the helmet.

Very rare pieces are the *daggers* of typical *Swiss* form, like No. 108. The corresponding dagger, No. 113, with the pierced and chased sheath showing the story of William Tell, is, alas! a modern copy.



CAP-A-PIE SUIT OF ARMOUR, No. 50

The two saddles, Nos. 116 and 117, arouse discussion. Both of them—and a whole series of similar ones in various public and private collections of Europe—show almost identical forms, materials, and technical peculiarities: and yet they are ascribed to almost all civilized nations of Europe. The period of their origin is generally accepted to be from the last third of the 14th to the last third of the 15th centuries: one half of the thirty to forty specimens I have seen are undoubtedly characterized by German inscriptions as German workmanship. Why should not the other saddles, too, be ascribed to the same country? The two saddles in question are authentic proofs of my assertion: No. 116 is in the catalogue described as "Burgundian, about 1460-80": No. 117 is by its German inscriptions undoubtedly "German, about 1480," as the catalogue acknowledges. *But both saddles* are of *such absolutely identical forms* that they must be made after the same patterns and in the same workshop! As the one is *indisputably German*, why should the other be "*Burgundian*"?

The *Wheel-lock Arquebus*, No. 173, is a splendid specimen of a rather rare kind of ornamentation—the stock of wood inlaid with plaques of stag-horn carved in low relief—wrongly queried by the catalogue. I could not examine the piece, and therefore it is possible that some of the plaques may be later

restorations; but on the whole the enrichment is old and original, and very fine of its kind.

In the same case, No. 2, is a *Wheel-lock Rifle*, No. 175, set down in the catalogue as "Italian, about 1570." A closer inspection of this conspicuous weapon shows the *German* origin of the stock—finest minutely inlaid workmanship by a Saxon gun-stock maker of the 16th century. Barrel and lock are later, about 1620; the hammer an old restoration of the end of the 17th century.

A similar case is No. 176, a *Heavy Wheel-lock Rifle, German, dated* 1563 on the stock, which is almost entirely covered with polished and engraved stag's horn. The barrel, profusely mounted with silver, is about two generations later; hammer and spring are old repairs, probably of the 18th century. The crowned eagle on the barrel is not Austrian, but the eagle of "the Holy Roman Empire of the German Nation." Of course both rifles in question are old, and not constructed by some speculative dealer from fine old fragments, as is so often the case.

The learned author of the catalogue is very inclined—like most other writers on arms and armour—to assign any highly ornamented weapons to Italian craftsmen. This is not the place to enter into discussions on stylistic, technical, or other scientific questions. I therefore confine my remarks in the main to German work, which might be easily identified as such. Whilst on the topic of fire-arms, I will deal with some curious instances. There is No. 194, one of the popular combined weapons,

SWISS DAGGER, No. 108

described by the catalogue as "*Secret Sword and Wheel-lock Pistol combined*, contained in a walking staff. Italian, about 1580." This object, once in the Goodrich Court collection, was described by Sir Samuel Rush Meyrick, F.S.A., as "the walking staff of the Doge of Venice." My notice says "German, 17th century." On the blade is the two-headed eagle of the Holy Roman Empire and the arms of the Emperor Rudolf II. All the metal work—the lock of the pistol, the blade and its etching, the pommel and mountings of the staff—are of decidedly German character. German works—and most probably by the same master—are the *Wheel-lock Rifles*, No. 195 and No. 199, described in the catalogue as "Italian, about 1600," and "Italian, about 1580." German is the *Wheel-lock Rifle*, No. 198, catalogued as "Italian, about 1560." And in this instance the German origin is easy enough to prove: the lock is signed with the hall mark of Nuremberg and the mark of the master.

In case No. 3, which contains the rifles mentioned above, the *Dagger Sheath*, No. 183, should be noticed. It is described as "Dagger Sheath of copper, embossed and chased in three compartments with the story of the Prodigal Son. German work, about 1590." And yet it is no "Dagger Sheath" at all, but a piece of the utmost rarity and beauty—the original pattern by a goldsmith of the 16th century for the sheath of a Swiss dagger, which was always cast in bronze and gilt. As such it is naturally much

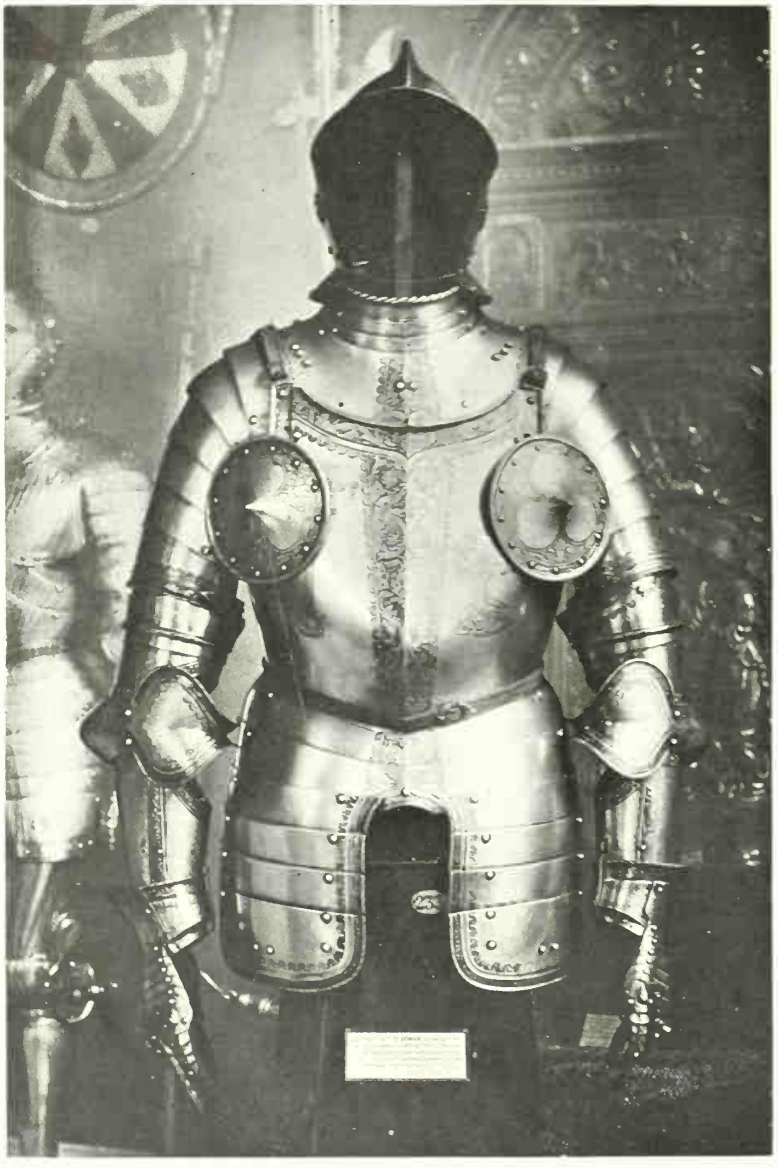
GERMAN WHEEL-LOCK RIFLE, No. 175

rarer and costlier than the Swiss dagger sheaths, though these are rare and costly enough!

It is not the purpose of these notes to exhaust the contents of this gallery; the other galleries also deserve a cursory glance. I therefore proceed to the next room, Gallery VI., dominated by that wonderful German War Harness for Man and Horse of the 15th century—one of the finest in existence. This suit is in too fine a state of preservation for it to escape suspicion; but its main pieces are undoubtedly old, and having no opportunity for the necessary closer inspection, I leave it for another occasion. There is another *Cap-à-pie Suit of Armour*, No. 224 of the catalogue — a very fine specimen of the "Maximilian" type, with interesting reminiscences on the "Gothic" construction of breast, and backplate, showing simultaneously the transition to the strong tapul of the middle of the 16th century. That the helmet does not belong to the suit is stated in the catalogue; but it is not stated that the whole "*Beinzeug*," cuisses, genouillères, jambs, and sollerets once belonged to *two* other suits of similar character.

On the fine *Half Suit of Armour*, No. 233, I state on the first glance that not only do the gauntlets not belong to it, but also the unusually large palettes are modern restorations.

(*To be continued.*)



HALF SUIT OF ARMOUR, No. 233

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PORTRAIT OF A LADY.

after Romney.

Pottery and Porcelain

Ancient Pharmacy Jars

By Henry Walker

[With Illustrations from examples in the possession of Mr. James Prior, Chemist, Stamford]

THE collection of old pharmacy jars does not appear to have received the attention of connoisseurs to any appreciable extent. With the exception of a set usually shown to visitors to Rochester Cathedral, the examples in the British Museum, and the collection made by Mr. Prior, now under consideration, it is questionable if any attempt has been made to get together a representative set of this interesting ware. The set at Rochester Cathedral is accounted for by the fact that one of the Priors supplied medicines gratis to the poor people of Rochester, and stored his medicaments in the jars in question. Mr. Prior's collection has been amassed during the past twelve years, the majority of the examples having been picked up in various parts of the country. The syrup jars of Leeds ware, referred to hereafter, were part of the stock-in-trade of the business over which he presides, which was established about a century ago. The pharmacy jars of Delft ware were in general use in the sixteenth century, and there are doubtless many rare examples still in existence in this and other countries. Jars of this character became, comparatively speaking, obsolete as the manufacture of glass vessels was improved and perfected.

The following notes relative to Mr. Prior's collection will be of interest to connoisseurs. It may be noted that the lettering and ornamentation is invariably blue on a white ground :—

No. i.—A pharmacy jar of Delft ware of the sixteenth century, originally used for the purpose of storing an Elixir named E. DE : OVO, which was probably made from eggs and used as a stimulating tonic. It is now obsolete.

No. ii.—Pharmacy jars of Delft ware of the sixteenth century, used for storing the following preparations :

(1) E. E. SCORD, a contraction of Electuarium Diascordium, a sedative astringent.

(2) LIN ARCEI (Arceus' Liniment) is an older name for Elemi ointment, which is still occasionally used for keeping wounds open.

(3) U. BASIL N., a black Basilicon ointment prepared from oil, wax, resin and pitch. In the *London Pharmacopœia* of 1746 there were three Basilicon or Royal ointments, coloured yellow, black and green. In ancient medicine the name Basilicon was applied to several substances supposed to possess pre-eminent virtue. It is now replaced by pitch ointment.

(4) UNG CÆRUL, a blue ointment, or ointment of mercury, employed largely by the Romans and Arabs.

No. I.

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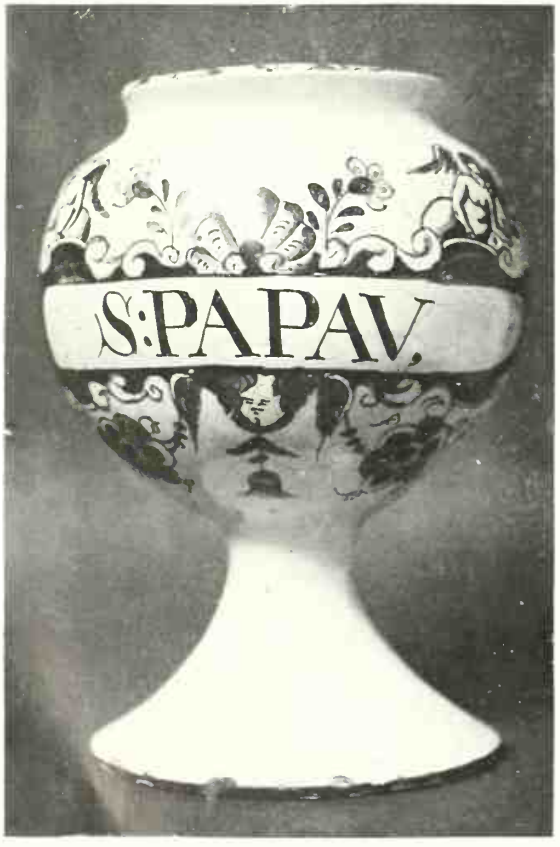
1 2 3

No. II. 4 5 6 7

(5) C. ROSAR, a confection of roses and sugar used in cough mixtures, and as an excipient for pills.

(6) CERAT EPUL was probably an ointment made



No. III.

No. IV.

No. V. 1 2

of suet, and used for wounds, sores, etc. It is now obsolete.

(7) U. SAMBUCI, an elder ointment to which ancient writers ascribe great virtue. It is now, however, rarely used.

No. iii.—A pharmacy jar of Delft ware of the sixteenth century used for storing S. PAPAV, a syrup of poppies used in cough mixtures.

No. iv.—A pharmacy jar of Delft ware of the sixteenth century used for storing P. FŒTIDÆ or "Devil's Dung." It was also known as "Food of the Gods." It is a gum resin obtained from Persia, with a very offensive odour. The Asiatics frequently employ it for flavouring sauces, etc., and they even eat it alone.

No. v.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations:—

(1) S. VIOLAR, a syrup of violets frequently given to young children, mixed with almond oil, for coughs, etc. It is still in use.

(2) S. BALSAM or Syrupus Balsamius, as it was termed in the *London Pharmacopœia* of 1746, is now known as Syrup of Tolu, a favourite cough medicine still in use.

No. vi.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations:—

No. VI. 1 2

No. VII. 1 2 3

(1) Oxymel Scillar, a preparation of squills and honey still in use for coughs and colds.

(2) S. Acetosus, a syrup of common wood sorrel, was used as a scorbutic, but is now practically obsolete.

No. vii.—Pharmacy jars of Delft ware of the sixteenth century used for the following preparations :—

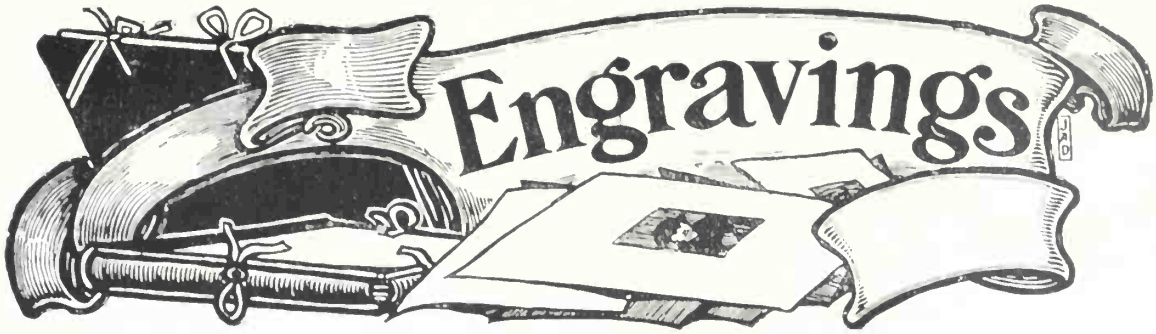
(1) Ægyptiacum, used in veterinary practice, and composed of sulphate of copper, vinegar, treacle, etc. The name originated with Hippocrates, who learnt its composition in Egypt. It is still used in out-of-the-way places as an astringent.

(2) A small jar used for syrups of various kinds.

(3) Loh: E. Passulis, a medicine of the consistency of honey.

No. viii.—Pharmacy jars of Leeds ware of the eighteenth century, being part of the original stock of a chemist's business established in Stamford about a century ago. The jars were used for storing syrups, which would be protected by a covering of parchment.

No. VIII.



John Jones and his Work

By W. G. Menzies

If one wished to form a gallery of mezzotint portraits of famous men of the eighteenth century, the work of John Jones would be well represented, for it is to his fine series of male portraits after Romney, Reynolds, and others, that much of his present fame is due. Like many another of his craft, there is little known of his early life, and even the year of his birth is a matter of conjecture, though most authorities agree that he was born some time between 1740 and 1745, and made his first essay at the art of engraving when about thirty years of age. Of his life before this period very little is known, and we have still yet to learn from whom he first learnt the art in which he was to achieve so much. That he learnt in a good school is evident, for his mezzotints especially display evidence of careful training.

He is known to fame both as an engraver in mezzotint and stipple, executing many plates in both methods during the twenty odd years which cover his career, which are now deservedly prized by the collectors, but his reputation chiefly rests on those executed in the former method.

His men's portraits are especially notable, and it is interesting to record that though he engraved about fifty plates in mezzotint after Reynolds and Romney, only six portraits of ladies are included in them. His first print is believed to have been executed in 1774 or 1775, he being an exhibitor at the exhibition of the Incorporated Society of Artists in the latter year, continuing to exhibit there for the next sixteen years.

In 1778 he engraved his first plate after Reynolds, following it with many others which received considerable praise from Sir Joshua. In fact it is said that Reynolds and Romney both thought highly of his work. This plate was followed by others after Romney, Gainsborough, Raeburn, Hoppner, Singleton, Fuseli, and others, all of which, if not equal to the work of such masters as Valentine Green and John Raphael Smith, still possessed sufficient delicacy and charm to show that he well understood the possibilities of the scraper. Most of his mezzotints display great power and artistic perception, though some are lacking in finish, and others are over-accentuated. Still, as we have said, Romney and Reynolds were pleased for him to transfer their works to the copper-plate, and his success in so doing can be gauged by the sums now paid by collectors for examples of his work.

For many years John Jones lived in Great Portland

ROBINETTA BY J. JONES, AFTER REYNOLDS

Street, where in 1786 his son George, later known to fame as a distinguished painter of battle pictures, and a member of the Royal Academy, was born. George Jones, it is interesting to record, was an executor of the will of Chantrey. During the illness of Sir M. A. Shee, he was for a time acting President of the Royal Academy, and he also acted as librarian and keeper.

DUKE OF MANCHESTER BY J. JONES, AFTER C. G. STUART

In 1790 John Jones, like many of his predecessors, became engraver to the Prince of Wales and the Duke of York, which appointment he held until his death seven years later.

One of his finest efforts with the scraper is his portrait, after Romney, of *Mrs. Davenport*, daughter of Ralph Sneyd, of Keel, which he published at 63, Great Portland Street, in 1784. Another is that of *Lady Caroline Price*, Reynolds's original painting of which, it will be remembered, was sold some years ago for nearly £4,000. Many other charmingly executed female portraits were published by him, amongst them being a magnificent rendering of Gainsborough's portrait of *Signora Baccelli*, the famous dancer, the *Duchess of Marlborough* and the *Hon. Mrs. Beresford*, both after Romney, *Miss Kemble*, the sister of John Kemble and Mrs. Siddons, the *Hon. Mrs. Tollemache* as "Miranda," after Reynolds, and *Mrs. Jordan*, after Hoppner.

John Jones's series of male portraits is both extensive and important, and includes portraits of many men famous in the history of the eighteenth century. Amongst them we find *Edmund Burke*, the statesman, which he executed in 1790, the year of his appointment to the post of engraver to the Prince of Wales, *George Burges*, the Greek scholar and dramatist, *Dr. Farmer*, the critic, *Dr. Paley*, the famous Divine, *Thomas Orde*, *Dr. Parr*, *Pitt*, *Anthony Todd*, the *Dukes of Gloucester and Marlborough*, and the *Earl of Westmorland*, all of which are after Romney; whilst his Reynolds portraits include fine

renderings of Sir Joshua's portraits of *James Boswell*, *Lord Erskine*, *William Wyndham*, *Charles James Fox*, *Lord Hood*, and *Lord Rawdon*.

Some of Jones's male portraits in stipple are also extremely fine, that of the *Duke of York*, his patron, and those of the *Earl of Sheffield* and *Lord Mansfield* being especially notable.

MISS KEMBLE BY J. JONES, AFTER REYNOLDS

As an engraver in stipple, John Jones achieved considerable success, and many of his prints executed in this manner after Reynolds, Romney, Downman, Cosway, and others are held in high estimation at the present time. One of his most notable stipple-prints is that of *Emma*, the beautiful Lady Hamilton, after Romney, which was published in 1785, the same year in which he published one of his most notable female portraits in mezzotint, that of the *Hon. Mrs. Tollemache* as "Miranda." The first state of this print bears the title "Emma" scratched, the rest of the inscription being engraved in open letters. The second state has the title engraved. Two very successful achievements by Jones with the stipple point are *Robinetta*, which is a portrait of the Hon. Anna Tollemache when Miss Lewis, and *Muscipula*, after Reynolds; another notable pair is *Collina* and *Sylvia*, the latter of which was reproduced in the eleventh volume of THE CONNOISSEUR, which are portraits of Lady Gertrude and Lady Anne Fitzpatrick respectively; whilst *The Sleeping Girl* and *The Fortune Tellers* (the latter of which depicts Lord Henry and Lady Charlotte Spencer), are also highly valued. *Serena* and *Erminia* are two of his finest stipple-prints after Romney, and another is that of *Miss Kemble*, whom Romney painted as well as Reynolds. Of this latter print Mrs. Frankau describes three states, the first state, the etching; the second state, the proof before letters; the third state, artist's name, title, a verse from Milton, and line of publication in stippled letters.

While Jones lived in Great Portland Street he resided at both No. 63 and No. 75, from both of which addresses his plates were published. Ann Bayer also issued some of his prints, as did W. Richardson, W. Austin, and the Boydells; but with very few exceptions they were all published by himself.

The prints reproduced are in the possession of Mr. F. B. Daniell.

List of Principal Prints sold since 1900.

Title.	Artist.	Date.	Remarks.	Price. £	s.	d.
Baccelli, Signora	Gainsborough	1906	m. before alteration in address	105	0	0
Baccelli, Signora	Gainsborough	1901	m. 2nd state	61	19	0
Baccelli, Signora	Gainsborough	1906	m. 1st state	71	8	0
Ballad Singers, The	Rising	1902	C. P.	15	15	0
Beresford, Hon. Mrs.	Romney	1903	m. 1st state	273	0	0
Beresford, Hon. Mrs.	Romney	1902	m. 2nd state	73	10	0
Beresford, Hon. Mrs.	Romney	1903	C. P.	28	7	0
Burke, Edmund	Romney	1903	m.	42	0	0
Cholmondeley, C. J.	Reynolds	1901	m.	1	13	0
Collina (Lady Fitzpatrick)	Reynolds	1901	s.	3	3	0
Cornwallis, Marquis of	Gardner	1906	m.	2	10	0
Davenport, Mrs.	Romney	1903	m. only state	651	0	0
Douglas, Rear-Admiral Sir Charles	Singleton	1902	m. 1st state	23	2	0
Dulce Domum	Bigg	1902	m. proof	28	7	0
Dulce Domum and Black Monday	Bigg	1901	m. pair	66	3	0
Dulce Domum and Black Monday	Bigg	1905	C. P. pair	52	10	0
Edwards, Mrs.	Lawranson	1905	m. p.	40	19	0
Emma	Romney	1905	C. P.	241	10	0
Emma	Romney	1902	s.	246	15	0
Emma	Romney	1904	s. in bistre	72	9	0
Erskine, Hon. Thomas		1901	m. proof	2	5	0
Farren, Miss, and Mr. King	Downman	1906	m. p. b. l.	7	0	0
Fortune Teller, The	Reynolds	1902	C. P.	18	18	0
Fox, Charles James	Romney	1907	m.	18	0	0
Frampton Tregonwell (the Father of the Turf)	Wootton	1907	m.	6	10	0
Hamilton, Lady	Reynolds	1904	C. P.	183	15	0
Hamilton, Lady, *see* "Emma"	—	—	—	—	—	—
Hood, Admiral	Reynolds	1902	m. 1st state	9	0	0
Hood, Admiral	Reynolds	1905	m. 2nd state	4	4	0
Idleness	Singleton	1901	C. P.	4	4	0
Jordan, Mrs., "Hypolita"	Hoppner	1904	C. P.	25	10	0
Kemble, Miss	Downman	1907	s	20	0	0
Kemble, Miss	Reynolds	1902	m. 1st state	102	15	0
Kemble, Miss	Reynolds	1901	m. 2nd state	102	18	0
Kemble, Miss	Reynolds	1904	m. p. b. l.	117	10	0
Kemble, Miss	Reynolds	1904	—	—	—	—
Mansfield, James	Vaslet	1900	m. 1st state	1	1	0
Marlborough, Duchess of	Romney	1904	m. 1st state	115	10	0
Marlborough, Duchess of Marlborough, Duke of	Romney	1905	m. pair	40	0	0
Marlborough, Duke of	Romney	1906	m.	4	4	0
Muscipula	Reynolds	1906	s. in brown	1	8	0
Muscipula	Reynolds	1906	s. o. l. p.	3	0	0
Orde, Thomas	Romney	1906	m.	2	8	0
Pitt, William	Romney	1904	m.	14	10	0
Price, Lady Caroline	Reynolds	1905	m. 1st state	102	18	0
Price, Lady Caroline	Reynolds	1904	m. 1st state	104	5	0
Price, Lady Caroline	Reynolds	1901	m. 1st state	109	10	0
Price, Lady Caroline	Reynolds	1905	m. 2nd state	26	4	0
Rawdon, Lord	Reynolds	1900	m. 1st state	3	3	0
Robinetta	Reynolds	1902	C. P.	35	14	0
Robinetta and Muscipula	Reynolds	1904	C. P. pair	47	5	0
Serena (Miss Sneyd)	Romney	1901	C. P.	37	16	0
Sestini, Signora	Lawranson	1907	m.	3	5	0
Sheffield, Lord	Reynolds	1901	m.	2	0	0
Sleeping Girl, The	Reynolds	1904	C. P.	36	5	0
Spencer Family	Roberts	1900	m. set of 3	5	15	6
Spencer, Lord Henry and Lady C.	Reynolds	1902	m. 1st state	15	4	6
Spencer, Lord Henry and Lady C.	Reynolds	1907	C. P.	40	19	0
Sylvia (Lady Fitzpatrick)	Reynolds	1901	m.	3	3	0
Tollemache, Mrs. (Miranda)	Reynolds	1901	m. 1st state	99	15	0
Tollemache, Mrs. Miranda	Reynolds	1904	m. 2nd state	39	18	0
Townshend, Lord John	Reynolds	1907	m. o. l. p.	1	1	0
Townshend, Lord John	Reynolds	1907	m. e. l. p.	10	10	0
Whitefoord, Caleb	Reynolds	1906	m. o. l. p.	7	10	0

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Le Tambourin

Peg Woffington's Letter

By W. J. Lawrence

WHETHER it be that the eighteenth century gallant was a strict believer in the maxim that forbade the honourable to kiss and tell, or that the *billets doux* of the English Ninon l'Enclos suffered because of her inconstancy, the fact remains that Peg Woffington's autograph ranks among the rarest. Reckoning the signature to her will, and to the banking account reproduced in Augustin Daly's tribute, only four examples are known. Under the circumstances it is in keeping with the eternal fitness of things that Peg's solitary holograph—the letter now reproduced from a private American collection—so far from having been written in a prosy moment, should be redolent of the frank vivacity characteristic of the woman. One has difficulty in convincing oneself in reading this delightful epistle that it came from the hand of an actress who was dragged up, rather than brought up, whose father was an obscure Dublin bricklayer buried by the parish. In an age when many noblemen were illiterate, when few women could spell, the accomplishments of Peg Woffington gave room for surprise. Contrast the case of the divine Rachel, who wrote, as the Scotchman joked, with difficulty, and whose cacography,

PEG WOFFINGTON AS ELVIRA IN "THE SPANISH FRIAR" BY WILSON
(Original painting in possession of Mr. J. B. Morris, Dublin)

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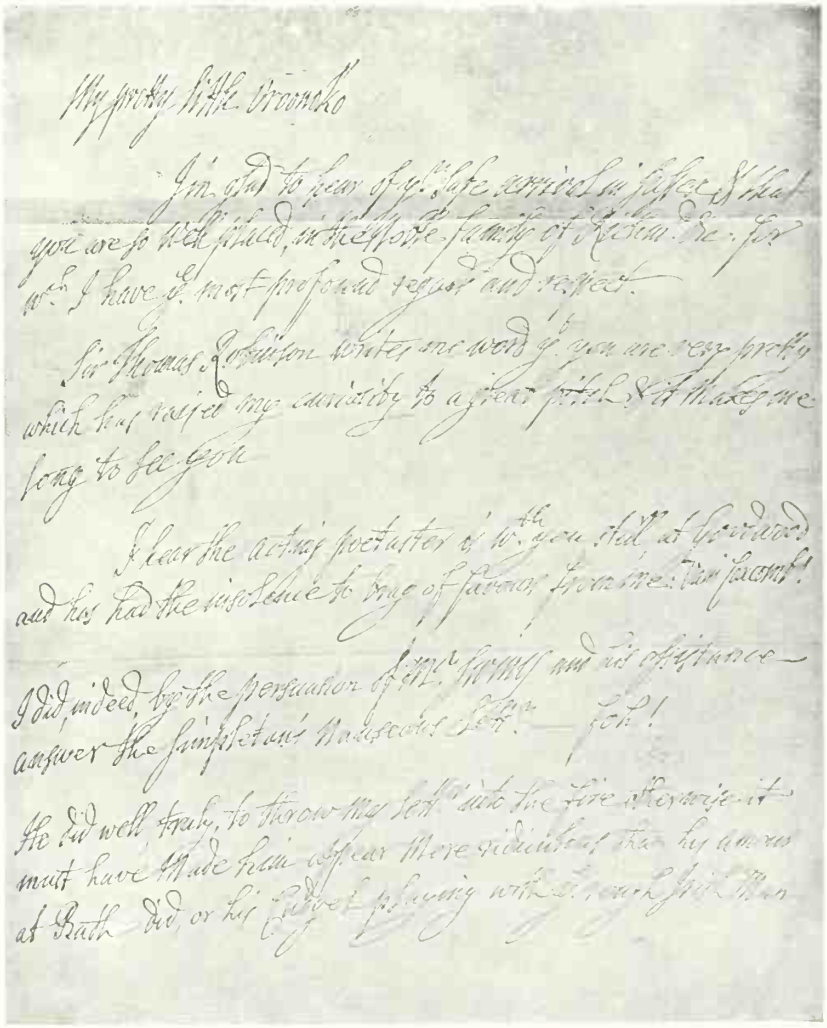
in the full sense of the term, was the marvel and despair of her friends. And yet both jumped into the turbid waters of life from the same springboard. That was their common misfortune: from the gutter they came, and to the gutter they often returned. All that is reprehensible in their careers is not the kindness of the little hunchback have gone the length of teaching the bright girl to read and write?

Although Mrs. Woffington's letter is now reproduced in facsimile for the first time, its details are not unknown. Exactly forty years ago, a slightly



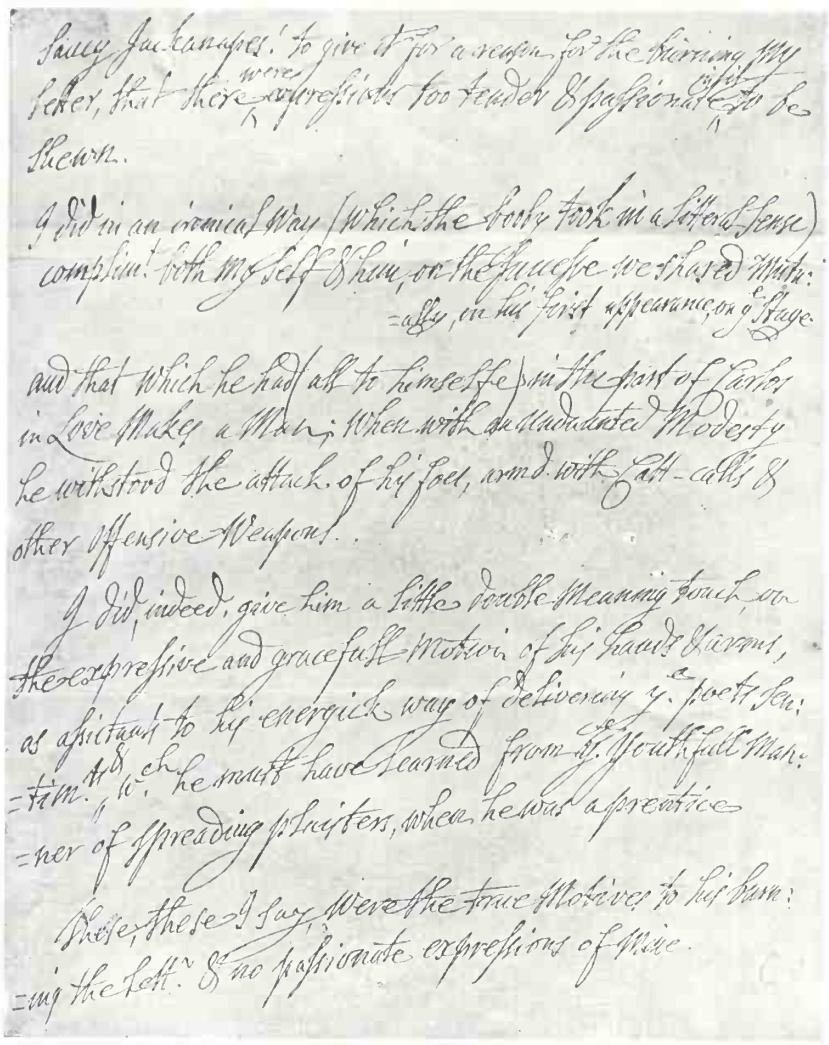
FIRST PAGE OF PEG WOFFINGTON'S LETTER

to be accounted for by this *nostalgie de la boue*. But the one was educated, and the other not: and the puzzle is to determine whence the English actress picked up her knowledge. French she apparently imbibed as a girl from the foreign tumblers and dancing masters in Madame Violante's booth. Voltaire records in his preface to *Semiramis* an important conversation he had with her in Paris in 1748. Might it not be that Charles Coffey, the playwriting pedagogue, who interested himself in her during the Violante period, and coached her to play Nell in his own farce, "The Devil to Pay"—may

imperfect transcription was sent to "Notes and Queries" by a correspondent, who, misled by the lingering of Peg's pen in writing the final figure of the year, gave the date as "Saturday, December 18th, 1743." This blunder is more pardonable than the omission of the allusion to the cudgel-playing. But the date of the letter must be taken as December 18th, 1742, for two important reasons, first because that date actually did fall upon a Saturday, and, again, because the actress on that particular evening did play Sir Harry Wildair.

Piquant and refreshing as is the tone of the letter,

it derives added charm from the fact that the whole is now a mystification. Irish-like, Peg is apparently addressing one person and conveying intelligence in sportive fashion to another. The impression is as of the playfulness of the kitten, with an occasional protrusion of its claws. She begins by saluting this Master



SECOND PAGE OF PEG WOFFINGTON'S LETTER

Thomas Robinson as "my pretty little Oroonoko," in allusion to the dusky prince in Southerne's famous tragedy, and she concludes by calling him "my dear black boy." Obviously she is addressing a negro, and a negro, moreover, whom she has never seen. Note that she is glad to hear of his safe arrival in Goodwood, and has heard such accounts of his prettiness that she is burning to have them ocularly confirmed. One would almost think that the prescient Peg had contrived this epistle to hoax posterity, so replete is it with shocks and surprises. Having begun by addressing a blackamoor, not long arrived in the country, she plunges suddenly and familiarly into the discussion of matters with which only a personal friend would be acquainted. Did she follow up this conceit and constitute her pretty little Oroonoko the stalking horse behind which her lambent wit shot offenders? There seems to be an allusion to this mysterious correspondent of hers in a letter written by Thomas Sheridan to Garrick on April 21st, 1743, in which he asks Roscius to convey "my best respects to Mrs. Woffington; I should own myself unpardonable in not having wrote to her were it in my power; but I have been already punished in the loss of so agreeable a correspondence, for I assure you I have long envied her pretty Chronon that pleasure." Chronon is doubtless used here as a contraction for Chrononhotonthologos, the bombastic hero of Henry Carey's mock tragedy.

Apparently there is only one solution to the

mystery. Sir Thomas Robinson, called "Long Sir Thomas" to distinguish him from his namesake the diplomatist, afterwards Baron Grantham, had been appointed governor of the Barbadoes early in 1742, and had arrived there early in August. Can it be that along with other human consignments of the sort sent to the Duke of Richmond's at Goodwood, Sir Thomas had forwarded a negro page-boy as a present to the actress?

As for "the acting poetaster" whom Peg ridicules so mercilessly, he has been identified by Mr. Percy Fitzgerald in his *Life of David Garrick* with that most brilliant of quacks and most scurrilous of writers, the *soi disant* Sir John Hill, he of whom Roscius rhymed—

> "For physic and farces his equal there scarce is:
> His farces are physic; his physic a farce is."

So slender are the reasons given by Mr. Fitzgerald for the faith within him, one takes leave to think he must have arrived at an apparently sound conclusion by mere process of divination. It is idle to explain Peg's reference to the cudgel-playing with the wild Irishman by the thrashing Hill received at the hand of Brown at Ranelagh, as that event took place in 1752. But Hill certainly began life as apprentice to an apothecary, and, having simultaneously attended lectures on botany, was engaged (according to the *Biographia Dramatica*), about the period of Mrs. Woffington's letter, to go to Goodwood to superintend the Duke of Richmond's botanical gardens, and classify his curious collection of dried plants. But the main question is, had Hill made his first appearance on the stage before December, 1742? If Genest is to be believed, he and Foote faced their first audience together in respectively playing Ludovico and Othello at the Haymarket on February 6, 1744. But there is little doubt that the self-styled knight made several abortive attempts to gain stage foothold, and it may be that the Haymarket venture was not the earliest. That he once acted in some London theatre with Mrs. Woffington we very well know. In 1752 Woodward the comedian had an acrimonious controversy with Hill over some scurrility in "The Inspector," and jibed at him in a pamphlet for the clumsiness with which he acted Constant in "The Provoked Wife" to Mrs. Woffington's Lady Brute, averring that he handled the actress so feebly in the crucial scene that she joined with the audience in laughing at him.

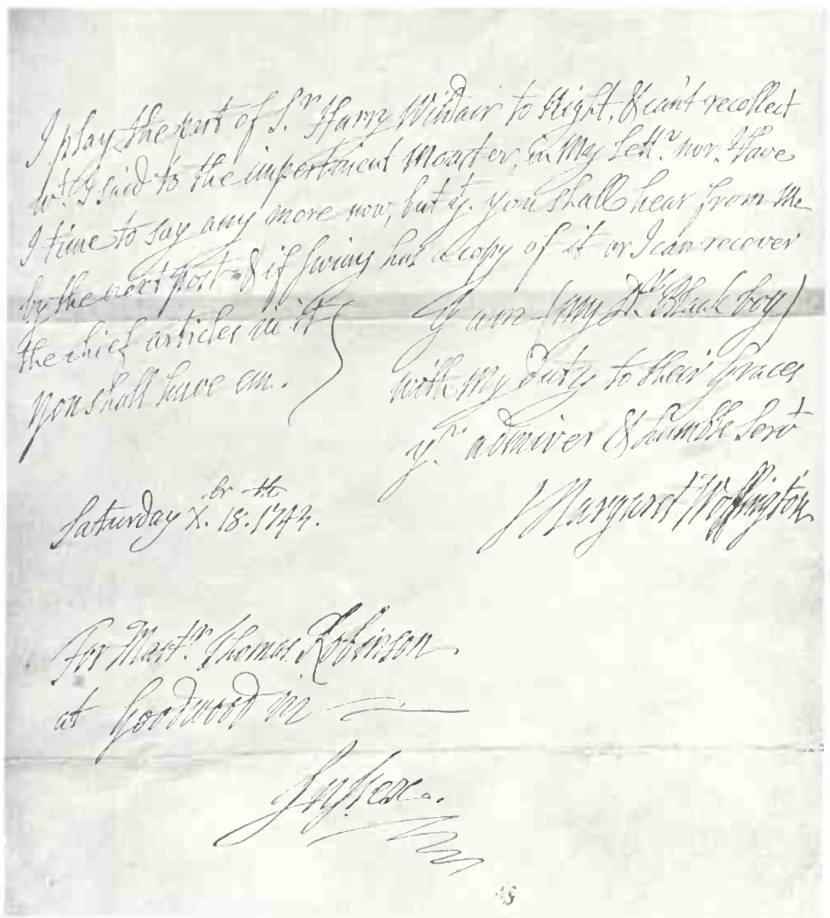
Unfortunately for the full and complete identification of "the acting poetaster," Peg does not say in what part he made his début. But she incidentally reveals that his second appearance, unaided by her, was as Carlos in "Love Makes a Man." Cibber's old comedy was twice performed at Drury Lane in 1742 under these distinctive conditions, that is to say, with an unnamed novice in the part of Carlos, and with Mrs. Woffington out of the cast. The dates were March 25th and May 18th. Both these performances had been preceded, in February and April, by representations of "The Provoked Husband," in each of which Peg Woffington was the Lady Brute. Further than this one cannot go. Débutants in those days were simply announced as "A Gentleman, his first appearance," and unless they subsequently joined the company, their identity is not easy to determine.

It seems to me hardly correct to say, as Mr. Percy Fitzgerald does, that Hill openly boasted of the favours of Peg Woffington in *The History of Mr. Lovel*. As the British Museum is lacking in a copy of the novel, I cannot speak definitely on the point, but no such impression is to be derived from the French translation published at Amsterdam in 1765. In this Hill's eponymous hero, "M. Loville," enters into a *liaison* on going to London with "the celebrated Miss W——," who is spoken of as one of those rare actresses who are not only beautiful on the stage, but appear all the more beautiful the closer they are seen. There may be a spice of autobiography in this, but it is certainly not a boast.

The Mr. Swiney, under whose guidance and instruction Peg speaks as acting, was that adventurous old Irishman and sturdy humorist, Owen Swiney, notable as manager of the Queen's Theatre in the Haymarket in the halcyon days of Nance Oldfield. Of him Colley Cibber draws an agreeable portrait in the classic pages of his *Apology*. "If I should further say," he writes, "that this person has been well known in almost every metropolis in Europe; that few private men have with so little reproach run through more various turns of fortune; that, on the wrong side of threescore, he has yet the open spirit of a hale young fellow of five and twenty; that, though he still chooses to speak what he thinks to his best friends with an undisguised freedom, he is notwithstanding acceptable to many persons of the first rank and condition; that any one of them (provided he likes them) may send him for their service to Constantinople at half a day's warning; that time has not yet been able to make a visible in any part of him, but the colour of his hair, from a fierce coal-black to that of a milder milk-white;—when I have taken this liberty with him, methinks it cannot be taking a much greater if I at once tell you that this person was Mr. Owen Swiney." Mezzotint collectors will recall portraits of this hardy veteran by Faber

and Van Bleeck, the one showing him clean shaven and with picturesque sombrero, the other full-bearded and long-haired. As guide, philosopher, and friend, Swiney was unwavering in his allegiance to Peg, and rewarded her complacency by bequeathing her his Irish estate.

The unpublished portrait of the famous actress with which this article is embellished will serve to accentuate the vivacity of her letter. It represents her as Elvira in "The Spanish Friar," and is taken from a painting by Benjamin Wilson in the collection of T. B. Morris, Esq., of Dublin. Purely for the reason that there is a replica of this portrait in the Garrick Club, one has a malicious pleasure in giving it to the world. Although the Garrick was primarily instituted to promote the best interests of the drama, the committee refuse to allow any of its treasures to be reproduced.

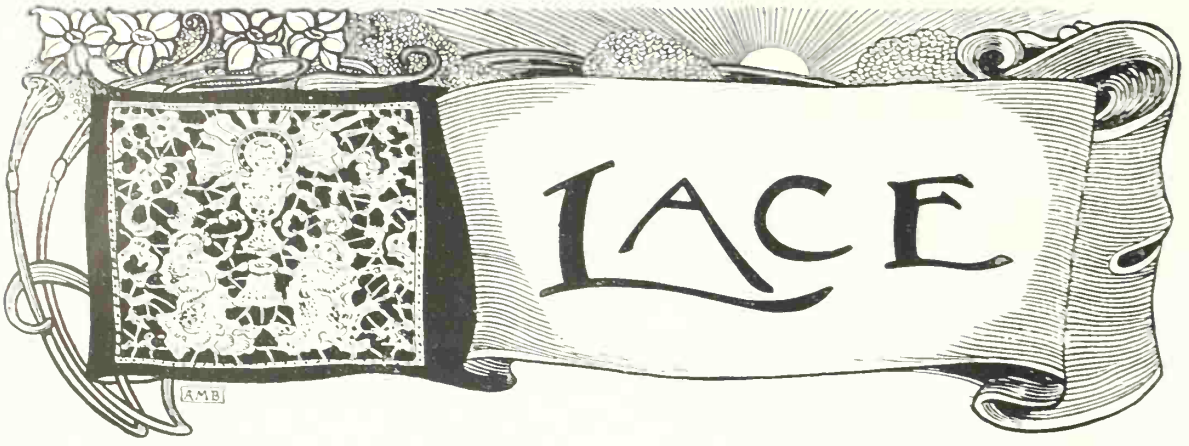

I play the part of L.d Harry Wildair to Night. I can't recollect
if I've said to the impertinent Master, as My Lord now I have
time to say any more now, but if you shall hear from me
by the next post & if having had a copy of it or I can recover
the chief articles in it
you shall have em.

I am Sir with My Lady
with My Duty to their Graces
Yr. obliged & humble Servt
Margaret Woffington

Saturday X. 18: 1744.

For Mast.r Thomas Robinson
at Goodwood &c

THIRD PAGE OF PEG WOFFINGTON'S LETTER



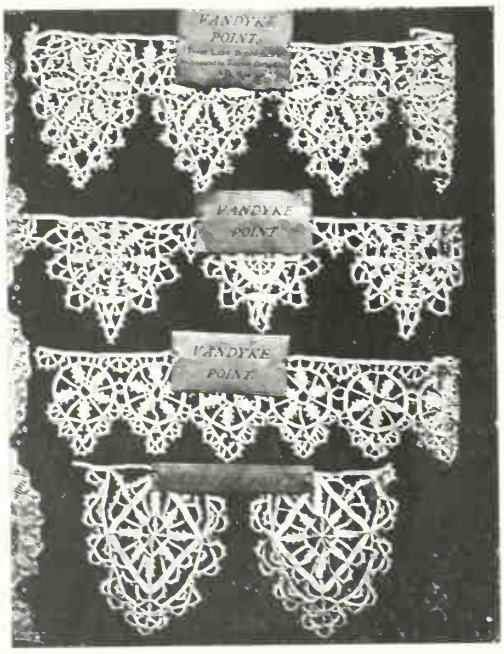
English Pillow Lace — Part I. — By M. Jourdain

I.—Honiton.

The lace industry of Honiton is supposed to have been founded by Flemish refugees escaping from the Alva persecutions (1568-77), and names of undoubted Flemish origin occur at Honiton, at Colyton, and at Ottery St. Mary. An early reference to lace-making is to be found in 1577 in Hellowes' *Familiar Epistles of Sir Anthonie of Guevara*, where he writes of seeing a woman "take her cushin for bone-lace or her rocke to spinne." Shortly before 1620 a complaint was made by the London tradesmen of the influx of refugee artisans "who keep their misteries to themselves, which hath made them bould of late to device engines for workinge lace, and such wherein one man doth more than seven Englishmen can doe," which would seem to point, not only to the national jealousy of the industrious immigrant, but to the introduction of bobbin lace, which is more rapidly worked than needle-point. The Honiton bone-lace manufacture, however, is already mentioned in 1620 by Westcote, and the often quoted inscription upon the tombstone of James Rodge, "Bone lace Siller" (d. 1617), in Honiton Churchyard proves that the industry was well established in the reign of James I.

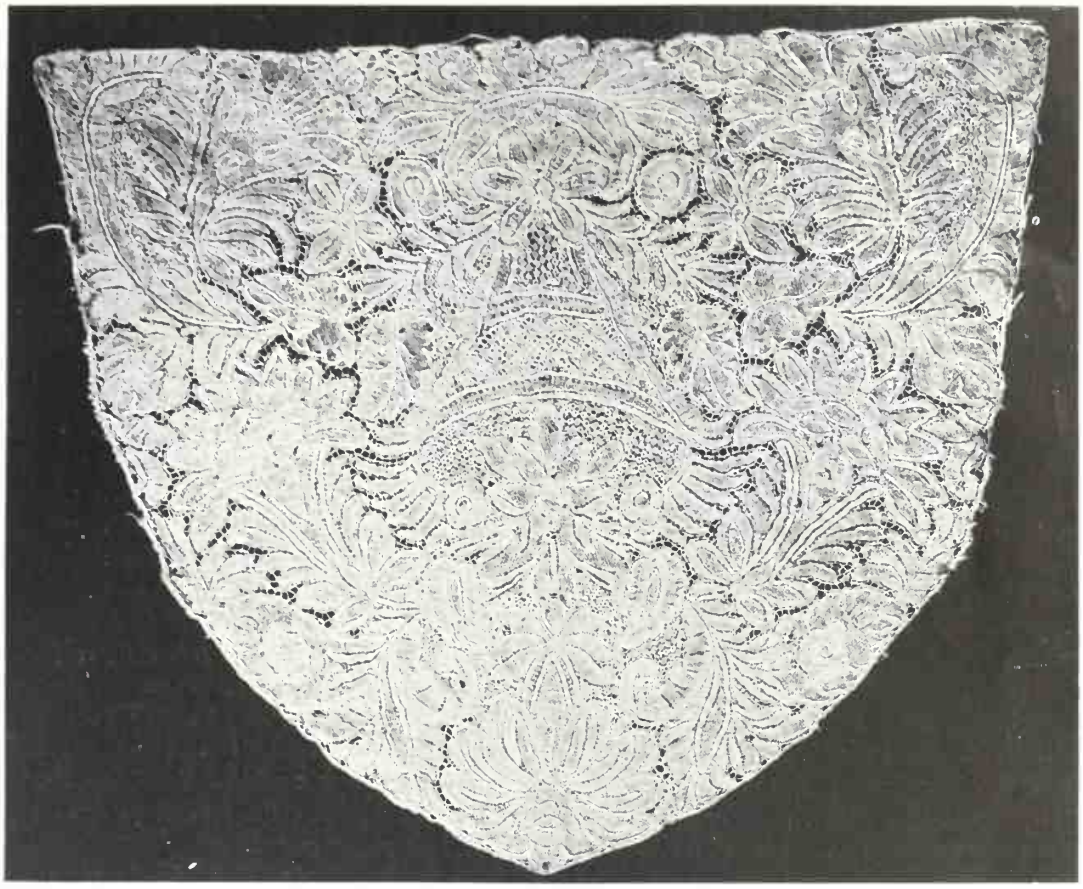
Such lace as was made must have been similar to insertion and vandyked edgings of twisted and plaited thread, which had their origin in Italy. Though there are no authenticated specimens of bone-lace, some early seventeenth century sculptured monuments bear well preserved indications of geometric lace, as upon the monument to Lady Pole in Colyton Church (1623), and upon another to Lady Doddridge (1614), in Exeter Cathedral, which may represent the local manufacture. The patterns of these have been copied by Mrs. Treadwin, and specimens are shown in the Exeter Museum, titled "Patent Vandyke Point."

Pins* were imported from France till about 1626, when the manufacture was introduced into England, and facilitated the making of lace. In 1636 the Countess of Leicester writes that "these bone laces, if they be good, are dear," and in the following year that they are "extremely dear."



HONITON "PATENT VANDYKE POINT" IN IMITATION OF 17TH CENTURY GEOMETRICAL LACE (EXETER MUSEUM)

* In 1483 the importation of pins into England was prohibited by Statute. In 1540 Queen Catherine received hers from France, and again in 1543 an Act was passed providing that "no person shall put to sale any pinnes but only such as shall be double-headed, and have the heads soldered fast to the shank of the pinnes, well smoothed, the shank well shapen, the points well and round filed, canted, and sharpened." To a large extent the supply of pins was received from France till about 1620, in which year the manufacture was introduced into Gloucestershire by John Tilsby. His business flourished so that he soon gave employment to 1,500 persons. In 1636 the pinmakers of London formed a Corporation, and the manufacture was subsequently established at Bristol and Birmingham.



HONITON PILLOW LACE 18TH CENTURY PROBABLY DEVONSHIRE (VICTORIA AND ALBERT MUSEUM)

From a petition sent to the House of Commons in 1698, when it was proposed to repeal the last preceding prohibition of foreign lace, we learn that "the English are now arrived to make as good lace in Fineness and all other respects as any that is wrought in Flanders." Devonshire lace, indeed, must have followed much the same development as did the Flemish. It was, however, on a much smaller scale, and far less was exported. The Flemish "send it to Holland, Germany, Sweden, Denmark, France, Spain, Portugal, etc., whereas we make it chiefly to serve our own country and plantations."

In the diary of Cetia Fiennes, who travelled through England in the time of William and Mary, Honiton is again compared with Flemish laces. At Honiton "they make the fine bone-lace in imitation of the Antwerp and Flanders lace, and indeed, I think it as fine: it only will not wash so fine, w^ch^ must be the fault in ye thread."* In the late eighteenth century in an old diary the lace trimming the wedding gown of Lady Harriett Strangeways (1799) is described as "Brussels Honiton."

* *Through England on a side-saddle in time of William and Mary.*—Cetia Fiennes.

In the early eighteenth century lace-making claimed, when resenting a proposed tax, to be the second trade of the kingdom; but its importance was much exaggerated. It was, however, widely spread, and largely practised as a bye-industry. Later, Vancouver writes of Devonshire that "its chief manufactures are the different kinds of woollen cloths, as also of bone-lace."†

The English lace industry has always been hampered by the inferior‡ quality of native flax, which could not compete with that of Flanders. An attempt in the reign of Charles II. to induce Flemish lace-makers to settle in England was unsuccessful, for the reason that the manufacturing of linen was in a very rudimentary state on the accession of Charles II.§

† *Agric. Devon*, 1813.

‡ The Maidstone authorities in the early seventeenth century complained that the thread-makers' trade was very much decayed by the importation of thread from Flanders.—*List of Foreign Protestants resident in England*, 1618-88. *Camden Society.*

"A body of Flemings, who settled at Maidstone in 1567, carried on the thread manufacture; flax spun for the threadmen being still known there as Dutch work."—*The Huguenots in England and Ireland. Smiles*, 1868.

§ "Perhaps," writes Strutt, "it was thought to be more greatly beneficial to procure the article (linen) by exchange than to make it at home, especially when the cultivation of

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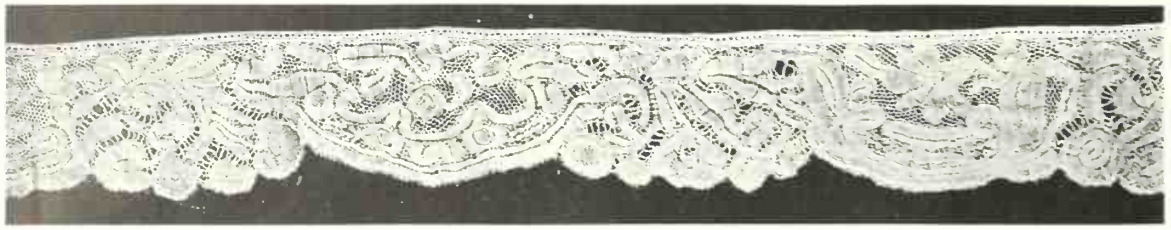


HONITON PILLOW LACE 18TH CENTURY (VICTORIA AND ALBERT MUSEUM)

It is worth mentioning in this connection that Devon was formerly famous for its spinning. As fine as Kerton (Crediton) spinning is a proverb in the county.*

Early Devonshire lace is said to have had one peculiarity distinguishing it both from Brussels and from the later Honiton. This is the use of an outlining cordonnet, formed by massing together the bobbins, just as is done nowadays, to obtain slight veins of relief, called *brodes*, in Brussels appliqué. But a piece of lace of the seventeenth or eighteenth century which can be assigned with a certainty to Devonshire has yet to be found.†

Three specimens in the Victoria and Albert Museum are tentatively attributed to old Honiton. The first two ‡ are of rough workmanship and rather archaic design. In the third § (No. ii.) the close plaiting of the flowers and other ornament is thrown into relief by occasional narrow margins, across which are threads linking the various portions together. These thread links are rather irregular, and group themselves into no series of definite meshes. This had been considered an eighteenth century specimen of Devonshire pillow-lace. This should be compared with No. iii., a cap crown from the Musée des Arts Décoratifs, Brussels, wrongly attributed to Honiton. A "cloudiness" in the V. and A. example—a slightly coarser thread—suggests that it is English work.

When the réseau ground was in vogue, Honiton was, like Brussels Point d'Angleterre, made first on the pillow by itself, and the reseau was then worked in round it, also on the pillow. The plain pillow ground was very beautiful and regular, but very expensive. It was made of the finest thread procured from Antwerp, the market price of which in 1790 was £70 per pound.

With the introduction of machine-made net in the early part of the nineteenth century, the principle of appliqué work was also adopted in England, and the cheaper and inferior material was substituted for the hand-made ground. It is said that Queen Charlotte introduced the appliqué on net to encourage the new machine net. ‖

Honiton appliqué was most commonly of white thread sprigs mounted on thread net; but black silk sprigs were also made. These were made on the pillow with black silk, and were transferred to a fine machine-made silk net. No black laces have been made in Honiton for the last quarter of a century: they went

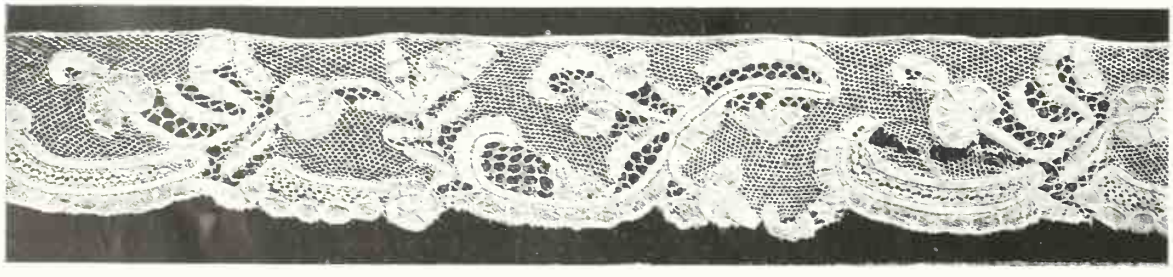
hemp and flax was not conceived to be worth the attention of our farmers." In the fifteenth year of Charles II.'s reign, an Act was passed for the encouragement of the manufactures of all kinds of linen cloth and tapestry made from hemp or flax, by the virtue of which every person, either a native or a foreigner, might establish such manufactures in any place in England or Wales, without paying any acknowledgment, fee, or gratuity for the same.

* It is on record that 140 threads of woollen yarn spun in that town were drawn through the eye of a tailor's needle which was long exhibited there.

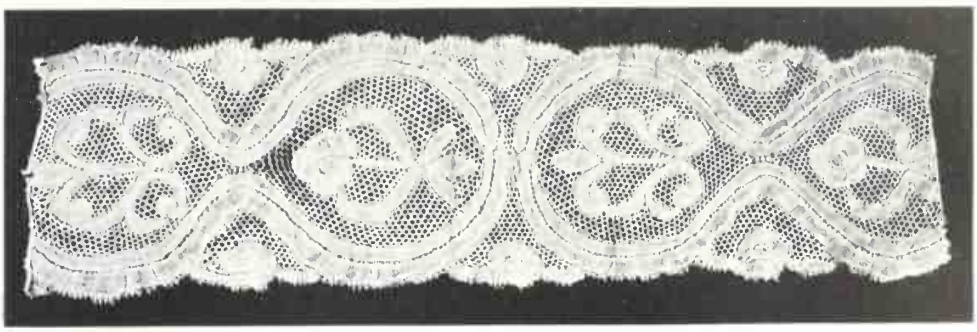
† "Les guipures que vers la même epoque (*i.e.* early eighteenth century) on faisait en Angleterre, etaient du même genre, sauf que les differentes parties de l'ouvrage etaient reliees ensemble par des brides picotées et que, en outre, certaines portions du dessin etaient rehaussees de reliefs produits par une sorte de cordonnet que l'on obtenait en massant tous les fuseaux—comme nervures a relief appelees *brodés* dans l'application de Bruxelles—on les rattachait ensuite par un crochetage." —*Le Point de France. Mme. Laurence de Lagrade.*

‡ 874-'53 804-'53. § 1368-'55.

‖ It took because it was so much cheaper. Designs upon old pillow net cost more than four times those upon the machine net.



HONITON PILLOW LACE 18TH CENTURY (VICTORIA AND ALBERT MUSEUM)



HONITON PILLOW LACE LATE 18TH OR EARLY 19TH CENTURY (IN THE POSSESSION OF MRS. MALKIN)

out of fashion on account of the expense of the silk, which cost just double the linen thread.

The design of Honiton is derived from Flanders, partly, no doubt, because there was frequent intercommunication between the two countries. From 1700 downwards, though the edicts prohibiting the entry of Flanders lace were repealed, the points of France and Venice were still contraband.

The invention of machinery for lace-making was the greatest blow administered to the hand-made fabric. Mr. Heathcoat in 1809, after his machinery at Loughborough had been destroyed by the Luddites, established a factory at Tiverton for *bobbin* lace (so-called because made of coarse thread by means of long bobbins) greatly to the injury of the pillow-made lace for the next twenty years. "The lace-makers have employed 2,400 hands in the town and neighbourhood," writes Lysons; "but now (1822) not above 300 are employed."

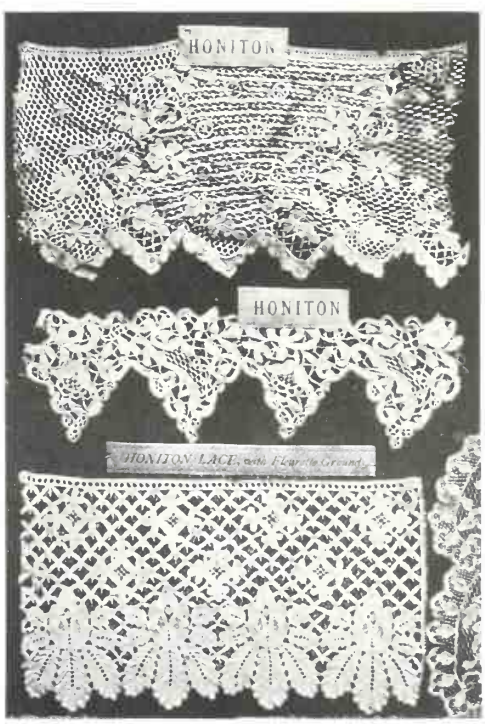
From about 1820, the Honiton lace-workers introduced* a most hideous set of patterns, designed, they said, "out of their own heads." "Turkey tails," "frying pans," "bullocks' hearts," and the most senseless sprigs and borderings took the place of the graceful compositions of the old school. Mrs. Bury Palliser tried to provide some families with new patterns of roses and leaves, instead of the old "Duchess of Kents," "Brunswicks," or "snowballs," but with little success. To this succeeded a period of floral patterns directly copied from nature, which may be studied in the sprigs preserved at the Exeter Museum made for the Paris Exhibition of 1867.

About 1845 the application of Honiton sprigs was separated by "guipure," *i.e.*, the sprigs, when made, were united on the pillow, or else joined by the needle, like the kindred "Duchesse" of Belgium. As a class, the details in foreign guipures are far better drawn, shaped, and arranged together than the English, and the execution is more finished and delicate.

Gimp is the coarse glazed thread which is sometimes seen inside the edges of leaves and flowers. It gives stability to the lace, and is often used as a substitute for the raised work at the side of the leaves, being much more quickly made. The close portions of the toile are worked in close stitch, whole stitch, or half stitch.

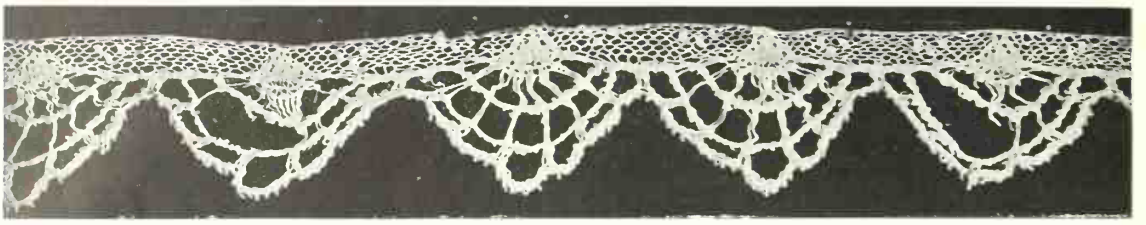
The open lighter parts of the sprays are worked in lace-stitch, the principle of which is that only one bobbin works across the leaf each time. You treat the bobbins in pairs, but the working pair is constantly changing; therefore one thread runs straight across, and the others slant down the work crosswise.

The raised work is the distinguishing mark of Honiton. In no other English lace is it introduced, and the value of a piece is estimated according



MODERN HONITON

* *The History of Lace.*—*Mrs. Palliser*, p. 408.



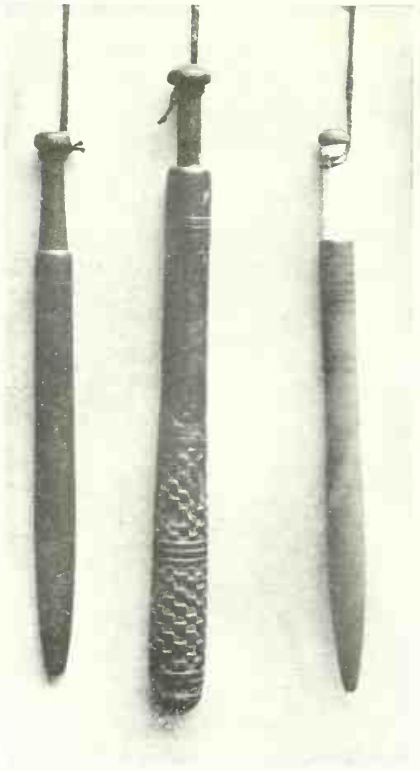
THIRTEEN-HOLE TROLLY MADE NEAR EXMOUTH, DEVONSHIRE

to the raised work in it. The fillings of the flowers are done with plaitings, which are largely used in Maltese and other laces.

The trade remained for several generations in some families; thus (in 1871) an old lace-maker was discovered at Honiton, whose "turn," or wheel for winding cotton, had the date 1678 rudely carved on its foot.

The Honiton pillows run rather smaller than the Buckingham ones, and do not have the numberless starched coverings—only three Pill cloths over the top, and another each side of the lace in progress; two pieces of horn called sliders go between to take the weight of the bobbins from dragging the stitches in progress; a small square pincushion is on one side, and stuck into the pillow the "needlepin," a large sewing needle in a wooden handle used for picking up loops through which the bobbins are placed. The bobbins are of neatly turned boxwood, small and light.

Devonshire trolly, which has no affinity with Honiton, is very like the laces made in the Midlands, but of coarser thread, and not so well made. Lappets and scarves were made of trolly lace in the eighteenth century, and a trolly "head" is mentioned in 1756. "It was made," writes Mrs. Palliser, "of coarse British thread with heavier and larger bobbins, worked straight on round and round the pillow. The name is said to be derived from the Flemish "trolle kant." It is quite extinct. An informant, writing from East Budleigh in 1896, says: "Some of the very old women here make beautiful trolly lace, but no young person. This is partly owing to there being no prickings left, for one of the old workers told me that when the lace trade was bad they used up their prickings as stiffenings for their waist belts, thinking they should never need them again." The specimens described as Devonshire trolly in the Exeter Museum cannot be distinguished from Midland laces. The specimen illustrated was bought in Somerset, and was recognised by a woman at Exmouth as "13-hole trolly," such as was made about Exmouth, the last maker dying only a few years ago. Heavy bobbins, compared with Honiton, were used, and no "gingles." Some old trolly prickings leave the net unpricked, as in one class of Valenciennes lace.



HONITON, BEER, BRANSCOMBE, AND TROLLY BOBBINS

* 1708, August 19th. "Last Thursday was Mrs. Bedingfield married in white damask with silver troley on the petticoat."—*MSS. of the Earl of Dartmouth.* Hist. MSS. Comm. (Vol. III.).

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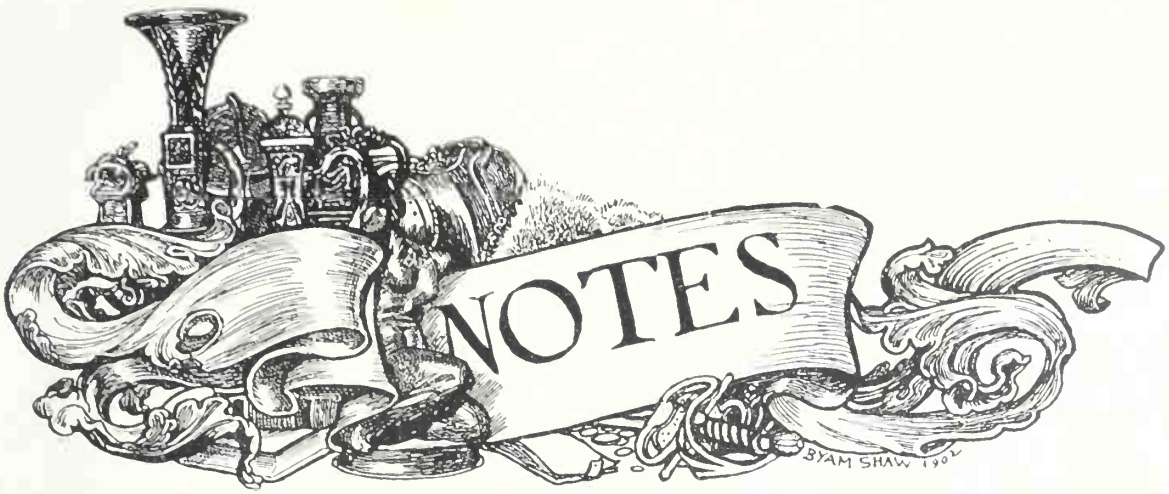
PORTRAIT OF A YOUNG MAN

BY BOLTRAFFIO

FROM THE COLLECTION AT CHATSWORTH

By kind permission of His Grace the Duke of Devonshire



A FONT of any other material than stone is sufficiently rare to be of interest. But the bowl at Essendon Church, Herts, claims notice for other reasons also. It is of basalt ware, being an excellent example of the elder Wedgwood's best period, and bears his characteristic ornament of drapery, festooning, and ribbed edge with strapwork. The Adam pedestal upon which it is mounted is fluted and painted with festoons to match. The small pedestal at its side is of the same ware, similarly ornamented, and is intended to stand in the bowl, and to carry a small shallow silver-gilt two-handled basin, which contains the water for baptism. The complete set was presented to Essendon Church by Miss Mary Whitbread in the latter half of the eighteenth century. The bowl stands 14 inches in height, and is 21 inches in diameter; the pedestal is 8 inches high, so that the basin upon it would be well above the mouth of the bowl.—H. C. A.

A Wedgwood Font

A WEDGWOOD FONT

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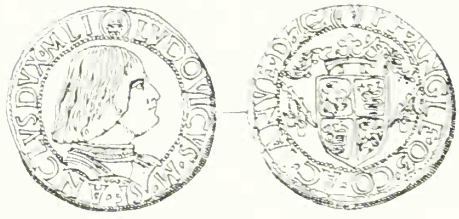
THALER OF FREDERICK III. THE WISE

BY HANS KRAFFT

LOUIS XI.
BY FRANCESCO LAURANA

MESSRS. SPINK & SON, of Piccadilly, have issued the third volume of Mr. L. Forrer's wonderfully complete compilation, the *Biographical Dictionary of Medallists*, this new volume comprising 650 profusely illustrated pages, beginning with the letter I and ending with Mazzio. For thoroughness and accuracy Mr. Forrer's work, so far as medals and medallists are concerned, may be upheld as a model for any work of similar nature in a different sphere of human knowledge. The compiler has rightly abstained from indulging in speculation and personal opinions, and has preferred to repeat the views of such acknowledged authorities as Friedländer, Fabricsy, and Bode. Such minor errors, as we have been able to detect, are only indirectly connected with the subject, since they generally concern the activity of the great medallists in other spheres. Thus, under the short heading of Leonardo da Vinci, who is responsible for the testoni of Gian Galeazzo Sforza and Lodovico Maria Sforza, engraved by Caradosso, we find Bernardino Luini mentioned as one of Leonardo's principal "pupils," together with Marco d'Oggione and Andrea Salaino; whilst Cesare da Sesto and Melzi are not mentioned. Since Leonardo had left Milan a year before the arrival of Luini, who was perhaps a pupil of Borgognone, it is obvious that

Forrer's "Biographical Dictionary of Medallists"



TESTONE OF LODOVICO MARIA SFORZA
ENGRAVED BY CARADOSSO AND DESIGNED
BY LEONARDO DA VINCI

LEONE LEONI AT THE AGE OF THIRTY

G. L. TOSCANI BY LYSIPPUS

DIOMEDE CARAFFA BY LYSIPPUS

SAN BERNARDINO OF SIENA
BY MARESCOTTI

OCTAVIAN BURGER, 1675
BY G. LEYGEBE

TENNYSON
BY A. LEGROS

Leonardo could only have exercised an indirect influence upon Luini.

The biographical notes on Francesco Laurana, again, do not tally with the results of the most recent research. He was born in 1423, not in 1430; and the place from which his name is probably derived is "Lo Vrana," not "La Vrana." In the list of his works, which seems complete as far as the medals are concerned, no mention is made of his famous "Beatrix" busts and masks, and of the work he executed in conjunction with Gagini in Genoa Cathedral. Of Filippino Lippi, surely it is now definitely known that he was a pupil of Botticelli; and it is equally certain that the *Vision of St. Bernard* at the Badia is not his earliest known work.

It is satisfactory to find full justice done to Prof. Legros, who more than any other master was instrumental in revising the medallist's art in England, and to return to the spirit of the great Pisanello, with whom his own work has so much in common. It is interesting to note that the venerable master first exhibited at the Salon more than half a century ago. In the list of Lysippus's medals, Mr. Forrer rightly includes the Caraffa and another medal assigned to him by Dr. Bode.

In a more or less technical dictionary of this kind, one would hardly expect to find the fascination of romance. But the extraordinary career of Leone Leoni (1509 to 1590) reads like a chapter of some fantastic novel. This typical child of sixteenth century Italy first procured the imprisonment of his hated rival Cellini, who, however, was able to clear himself of the trumped-up charge. Soon after, Leoni himself was brought to the galleys for an outrage committed on the German goldsmith Waldener; but he regained his liberty, thanks to the intervention of Andrea Doria, on the reverse of whose medal he depicted himself enframed in the chains of a galley convict.

We find him next, as master of the Milan mint, installed in his own palace, and in so secure a position that he escaped punishment for a murderous attack on Titian's son, an attack the motive of which was clearly robbery. Before this he had endeavoured to remove by poison a colleague in Venice, for which purpose he had bribed two assassins. The life of Cellini himself is not richer in exciting incidents.

Of the thoroughness of Mr. Forrer's labours some idea may be formed from the fact that twelve pages are devoted to the coins of Kimon of Syracuse.

Collection of Water-colour Drawings

We understand that a collection of water-colour drawings by the best English artists, such as Turner, Copley Fielding, Stanfield, D. Cox, W. Hunt, Prout, etc., the property of the late Mr. S. J. Stern, who was well known in Manchester in the fifties as one of the committee of the Art Treasures Exhibition of 1857, will shortly be placed on the market.

Vanishing London

The wide interest which has been displayed in the fate of Crosby Hall makes the present a fitting occasion to bring once more before the London public the crying need for a full and comprehensive record of the historic buildings which still exist within and

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around our great city. The *Committee for the Survey of the Memorials of Greater London* therefore desire to make an earnest appeal for assistance in their work, to the citizens of London in the first place, and, secondly, to all who are interested in the history of the Metropolis, and the remains which speak to us of its earlier years.

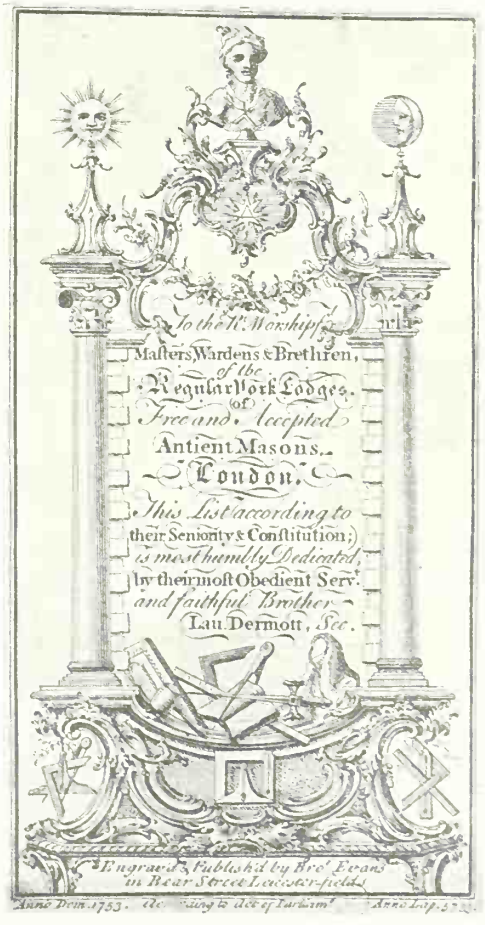
The Committee's work is well known. During thirteen years there has been collected a large mass of material, mainly by the voluntary work of members, and from this have been prepared seven valuable monographs on such buildings as the Trinity Hospital, Mile End, the Churches of Stratford-le-Bow and Stepney, Bromley Palace, the Great House, Leyton, etc., besides the surveys of the complete parishes of Bromley-by-Bow and Chelsea, the latter of which is in active preparation.

The voluntary work of the "active" section has enabled the Committee to publish these volumes in a tasteful form, befitting their character as permanent records, and yet to offer them to the public at a comparatively low price. It is clear, however, that these gratuitous services must be seconded by the practical support of a larger roll of subscribing members than has hitherto been available.

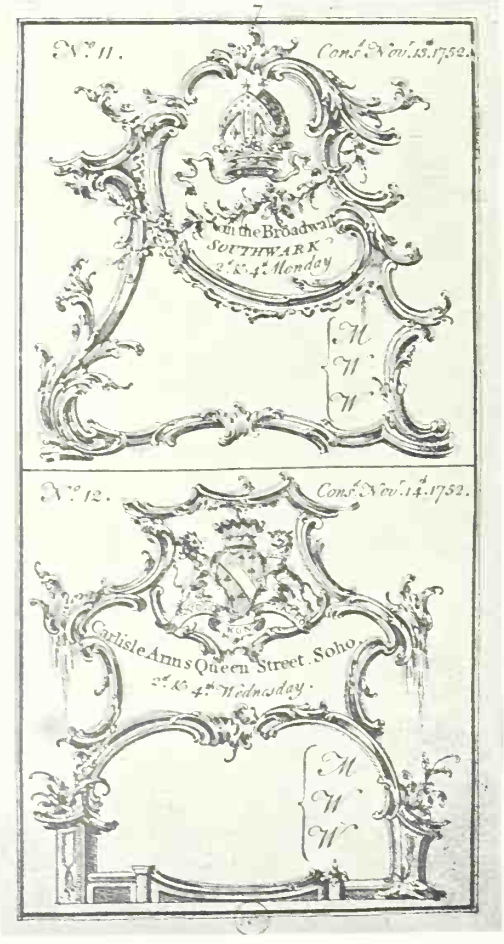
Ladies and gentlemen wishing to become regular supporters of the Committee are requested to communicate with the Secretary, Mr. Percy Lovell, Parliament Chambers, Great Smith Street, S.W.

Masonic Engravings

We reproduce two examples from a rare set of engravings, which, so far as can be ascertained, are by no means well known, and have never before been publicly described. They are not mentioned, for instance, in Lane's *Masonic Records*. The whole series consists of twelve numbered plates 4⅝ in. by 2½ in. in size: the first being the title or rather dedication. It is "Engrav'd and Publish'd by Bro[r] Evans in Bear Street, Leicester-fields," and is dated 1753. The



MASONIC ENGRAVING



MASONIC ENGRAVING

succeeding plates each contain two designs, in what book-plate collectors call the "Chippendale style," eighteen of which have, each, the name and date of foundation of one of the lodges of the Antient Masons, together with the device of the meeting-place; while the remaining three are blank, with the exception of the first of all, devoted to the meeting of the "Grand Committee" at the "Five Bells" "behind the New Church in the Strand (as a matter of fact, it was in Wych Street) on the First Wednesday in every Month." The cartouches for the eighteen lodges have also space provided for the names of master and wardens to be inserted. The ornament is well engraved, and by no means unimportant from the artistic point of view; but the chief value of the series will lie, I imagine, in the light it throws on the early history of the great schism among the Freemasons of the eighteenth century. The "Grand Committee," around the existence and functions of which some controversy has arisen, was first established (according to Mr. John Lane in the *Transactions of the Lodge Quatuor Coronati*) at "The Turk's Head Tavern," Greek Street, Soho. The same writer quotes evidence to show that the "Grand Lodge" met at the "Five Bells" in December, 1752; and our print proves that the latter house was also the meeting-place of the committee in the following year. The other lodges are numbered, and were founded and met as follows: No. 2, "The Thistle and Crown," Church Court, Strand; No. 3, "The Crown," St. Paul's Churchyard: No. 4, "The Temple and Sun," Shear Lane, Temple Bar. Nos. 5 & 6 are missing from the set before the writer. They were held at "The Horseshoe," Ludgate Hill, and "The Brown Bear," in the Strand. (All these date from the 17th July, 1751.) No. 7, constituted 29th January, 1752, at "The Angel," Wyche Street; No. 8, 30th January, 1752, and No. 10, September 15th, 1752, at "The Vernon," Bishopsgate Street Without; No. 9, June 12th, 1752, at "The Thistle and Crown" as above; No. 11, November 13th, 1752, at "The Mitre on the Broadwall," Southwark; No. 12, founded on the next day at the "Carlisle Arms," Queen Street, Soho; No. 13, at "The Marshalsea," "in the Borough of Southwark," 7th December, 1752; No. 14, 11th December, 1752, at "The Turk's Head," East Street, Red Lion Square; No. 15, 9th January, 1753, at "The King's Head," "Mary Le Bone Street"; No. 16, at "The King and Queen," Capel Street, 10th January, 1753; No. 17, 13th March, 1753, "Scots Arms," St. James's, Hay Market; No. 18, at the same tavern as No. 10, constituted 4th May, 1753; and lastly, No. 19, at "The Fountain" in Monmouth Street, on the 15th May, 1753, after which date the engravings must, of course, have been made. Laurence Dermott, general secretary, was one of the most famous masons of his day, and the author of a well-known book on masonry, *Ahiman Rezon*. His book-plate is reproduced in the *Transactions of the Lodge Quatuor Coronati*, Vol. V., p. 142, and he there describes himself as a painter (he was a journeyman!), and takes the arms, with slight variations, of the MacDermots of Roscommon. This plate was engraved by Brother Jeremiah Evans, of the "Blue Last," Bear Street, Leicester Fields, who was Senior Warden of Lodge No. 12, in 1753. For this identification I am indebted to Mr. W. J. Hughan's recent note in the *Transactions of the Quatuor Coronati Lodge*, which was only brought to my notice after the above was in type. The set therein referred to cannot, however, now be described as "unique," for our illustrations are from one in the Section of Prints and Drawings of the Victoria and Albert Museum, which is complete but for the one plate noted above, and is in fine condition. It also contains the last two plates of the series, of which Mr. Hughan was not aware when he wrote his note.—E. F. STRANGE.

The Quest of the Antique
By R. and E. Shackleton
(John Milne
10s. 6d.)

THIS is an interesting volume written by two enthusiasts who describe with graphic details their adventures in collecting in America. Their quest is mainly confined to old mahogany furniture, which is contemporary with the fine old colonial mansions scattered up and down the older states. There is no doubt that a good deal of the eighteenth century furniture made in this country found its way to the United States, and books of designs of Chippendale and Hepplewhite were at hand to set the fashion in the New World, so that some of the native-made furniture is really much older than tons of "antiques" that are annually shipped to America. However, the volume, apart from its sanguine outlook and keen quest for a bargain, should be valuable to those who are interested in the taste of the American collector. Some of the terms would puzzle the English dealer. We learn what is meant by "a snake-foot tea-table," "a five-slatted chair," or "a slant-top secretary." It will be news to many that Windsor chairs were so called "from the fact that George I. saw a chair of this design in a humble cottage near Windsor, and was so impressed by it that he had a number made for his own use," and that George Washington "had a chair of this pattern in his bedroom, and thirty on his piazza"!

THIS CIRCULAR PRINT IN STIPPLE AND LINE IS USUALLY KNOWN AS "VENUS INSTRUCTING CUPID" IT IS ONE OF A PAIR ENGRAVED BY BARTOLOZZI AFTER ORIGINALS BY COSWAY

Two Mezzotints By M. Cormack

Amongst modern engravers in mezzotint few have succeeded so well in emulating the work of the great men of the eighteenth century as Mrs. M. Cormack, who now has quite a long list of finely-executed plates to her credit. Two of her latest prints are *Master Lambton*, after Sir Thomas Lawrence, and *The Pledge of Love*, after George Morland, which have been issued by Messrs. Frost and Reed, both in limited editions. In each Mrs. Cormack has displayed a perfect mastery of the scraper, the light and shade being well defined, while a softness and delicacy of tone reminiscent of the work of her great predecessors pervades each engraving. To collectors of old engravings both these prints are well known from the plates executed by Samuel Cousins and William Ward: but those who cannot afford the large sums which the purchase of these now necessitates cannot do better than to acquire Mrs. Cormack's admirable renderings, more especially as even these modern mezzotints, owing to their limited issue, almost always increase in value.

Our Frontispiece

We reproduce as a frontispiece to the present number another of the treasures of the famous Kann Collection, a *Portrait of the Marchesa Durazzo*, by Van Dyck. Before this picture we have an instant impression of supreme distinction and simplicity, the *imprimatur* of race. The lady, who is middle-aged, is seated holding a *Book of Hours*, between the pages of which her forefinger is placed. A comb gives a touch of warm colour in her brown hair, arranged flat to the head. The placid face, marked with a serene majesty, is relieved against a red drapery, which is caught up on the left showing a landscape beyond. At one time this fine work was in the possession of the Marchese Gropallo of Genoa.

This picture dates from Van Dyck's Italian sojourn, when he visited Genoa, where, with introductions from Rubens and Charles I., he was so readily welcomed by the aristocratic members of Genoese society.

Le Tambourin By Descourtis, after Taunay

THE colour print, *Le Tambourin*, by Descourtis, after Taunay, which we reproduce in the present number, is rightly considered one of the finest efforts of this notable French engraver, ranking with *The Village Fair*, *The Village Wedding*, and *The Quarrel*, after the same painter. Charles Melchior Descourtis was born in Paris in 1753, and was a pupil of the famous French engraver in colour, Janinet. Nicholas Antoine Taunay, the artist, was also a Parisian, being born in Paris two years after Descourtis. He was a pupil of Brouet and Casanova, becoming notable for his battle pictures and fancy scenes. Several of his battle pictures are in the Louvre and at Versailles, and a few of his fancy subjects are in the Museum at Montpellier.

Napoleon in Egypt By Edouard Detaille

WE are enabled to reproduce in the present number, through the courtesy of Sir George White, Bart., a most interesting portrait of *Napoleon in Egypt*, by Edouard Detaille, the noted military painter, which hangs in Cotham House, the residence of Sir George White, at Bristol. The plate is reproduced from blocks made by Mr. Edward Everard, of Bristol, who made them specially for Sir George White.

Edouard Detaille, the painter, was born in Paris in 1848, and entered the studio of Meissonier at an early age. His first work of note was exhibited at the Salon before he had reached his twentieth year, since when he became a regular exhibitor. In 1892 he became a member of the Academie des Beaux Arts, but has now entirely given up painting.

The Fontana delle Tartarughe, Rome

A FOUNTAIN seems, perhaps, a scarcely desirable object even for a collector to wish for, and, if well known, impossible to obtain; nevertheless Rome was startled a few months ago with the news that an attempt had been made, presumably for its artistic and therefore commercial value, to steal the Fontana delle Tartarughe. The endeavour was only partially successful; but, in spite of its long attachment to the bason, one of the tortoises, weighing a pretty considerable amount, was carried off, and may presently be on sale in the European or Trans-Atlantic curiosity market.

FONTANA DELLE TARTARUGHE

This fountain, which is a very beautiful work of art, stands in the out-of-the-way and quiet little Piazza Mattei, disturbed by no noise but the plashing of its waters, near the site of the destroyed ghetto, and is but little known to the mere tourist visitors to the city. Its design was at one time attributed to Raphael, but it is undoubtedly due, so far as its general arrangement is concerned, to Giacomo della Porta, the pupil of Vignola, who with Fontana completed Michelangelo's work at S. Peter's. But the figures, which are the charm of the composition, were cast in bronze by Taddeo di Leonardo Landini, a Florentine sculptor. It has been objected that they are somewhat theatrical in their attitudes, engaged as each one is in holding on with one hand to the tail of a dolphin and, with the other, raising a tortoise to the brim of the fountain's bason; but the grace of their actions should silence such a quibble, which, however, may have been suggested by the fact that the sculptor was a clever machinist, and was responsible for the scenery and appointments of a piece acted in Florence in 1589, on the occasion of the marriage of Ferrando de' Medici with Cristina of Lorraine. The fountain was erected in or soon after 1585, in the early years of the reign of Pope Sixtus V., who was the builder of the aqueduct of Acqua Felici, and a great decorator of the city, and to whom also we may, perhaps, owe this beautiful creation. The illustration is from a sketch made in 1897 by Mr. J. Tavenor-Perry.

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Round the Book Shops

Amongst the many catalogues to hand few are of greater general interest than that of Messrs. Otto Schulze & Co., of Edinburgh, which contains in its 226 pages works dealing with every imaginable subject. To the collector, whether he is interested in pictures, prints, books or bric-a-brac, it is of especial interest, as there are many pages exclusively devoted to works on art, bibliography, ceramics, early printed books, enamels, etchings, mezzotints, tapestry, and other subjects interesting to the connoisseur.

Collectors of old Bibles would be well advised to secure a copy of Messrs. Bull & Auvache's 119th catalogue, in which is described a really remarkable and valuable series of old English Bibles and Testaments, including the versions of Wycliffe, Coverdale, Tyndale, Matthewe, Cranmer, and Taverner. Amongst them we notice a copy of the first edition of Matthewe's version of the Bible issued in 1537. It will be remembered that Earl Crawford's copy of this edition realised £101 in 1887, and Lord Ashburnham's £177 ten years later.

A celebrated early English book of considerable rarity, the first edition of Sir Thomas More's celebrated *Dialogue of Comfort against Tribulation*, figures in the catalogue of Mr. James Miles, Leeds. No copy has occurred for sale for over twenty years, when the copy now in the British Museum was sold for £31 10s.

Mr. Francis Edwards's latest catalogue is as usual full of interesting items, there being quite a long series of books on art, and a most interesting collection of sale catalogues. Perhaps the most interesting item in this latter section is the auctioneer's own copy, priced, of the catalogue of the sale of the collection of Sir Joshua Reynolds sold in 1798.

A number of examples of early printing appear in the latest catalogue issued by Murray's Limited, Leicester, one of them being a copy of the *Incomincia la tavola del utilissimo libro chiamato Transito de Sancto Hieronymo*, printed in Venice in 1487 by Annabale da Foxio. Only five books are known to have been printed by this printer *alone*, of which there are three in the British Museum.

Many rare items from the library of the late Lord Young are in the latest catalogue of Messrs. Myers and Co., High Holborn, as well as many other interesting volumes.

The March catalogue of Mr. G. P. Johnston, Edinburgh, consists partly of early editions of Greek and Latin classics, among which are many fine examples of the Aldine, Elzevir and Foulis Presses. There is, we notice, a fine copy of the Pliny issued from the Elzevir Press in 1635, one of the four masterpieces of this press mentioned by Willems, and the only edition of Pliny issued by the Elzevirs.

A volume of considerable interest to Burns collectors is in Messrs. A. Maurice & Co.'s latest catalogue. It is a copy of the *Poetical Works of Janet Little*, the Scotch milkmaid, published at Ayr in 1792. In the long list of subscribers is the name of Robert Burns, Dumfries. The volume also contains a Poem, "An Epistle to Robert Burns," consisting of ten eulogistic verses, and another "On a Visit to Mr. Burns," in eight verses.

To collectors of topographical works Messrs. Maggs' catalogue, No. 235, should prove invaluable. Extending to nearly 140 pages, it contains descriptions of works on the topography of Great Britain and Ireland, many of extreme rarity and value, as well as an important collection of books on voyages and travels, natural history, heraldry, and genealogy.

Many books interesting to connoisseurs are catalogued by Messrs. W. N. Pitcher & Co., Manchester, amongst which are quite a series of books on pottery, including works by Furnival, Graesse, Jacquemart, Meyer, Wallis, and Wedgwood.

A complete set of Ackerman's *Repository of Arts*, with its fine full-page plates of costumes, head-dresses, furniture, and sport, is very seldom met with, and its appearance in the sale-rooms always promotes keen competition. We notice a nice set in the catalogue of Mr. G. H. Brown, Edgware Road.

A Baskerville volume with an interesting history is in the catalogue of Mr. W. Downing, Birmingham, and of especial interest to Johnson enthusiasts. This is a copy of the *Book of Common Prayer*, containing the autograph of Mrs. Piozzi, the friend of Dr. Johnson.

One of the most beautiful books ever published, displaying all the treasures of ancient art and ornament which enrich and adorn the Palace of the Vatican, the work of Italy's most famous artists, is offered for sale by Mr. A. J. Featherstone, of Birmingham. It is one of the original subscribers' copies of *Il Vaticano descritto ed Illustrato da Erasmo Pistolesi*, with 850 plates, published in Rome between 1829 and 1838.

Dibdin's *Bibliographical, Antiquarian and Picturesque Tour in France and Germany* rightly ranks as one of the most beautifully produced books of its class. Southey when writing of it described it as one of the most beautiful and covetable books of modern times, whilst Scott also spoke of it in terms of high praise. Nearly £5,000 is said to have been paid to the engravers of the plates alone. We

notice a copy in the last catalogue issued by Messrs. Holland Bros., Birmingham.

A copy of the 1516 edition of the *Golden Ass of Apuleius*, printed at Basle, from the collection of Dr. Kloss, figures in the catalogue of Mr. James Wilson, Birmingham. It is of especial interest, owing to the fact that it is Philip Melancthon's own copy with annotations in his handwriting.

Mr. Bertram Dobell's latest catalogue literally teems with rarities in all branches of literature. An important item is the *Poems of Charlotte Bronte*, a manuscript volume of sixty pages, in the handwriting of the Rev. A. B. Nicholls, with ten pages in the handwriting of Charlotte Bronte on the verbal truth of the Bible, a very early and unpublished effort of the novelist.

We notice in Messrs. Sotheran & Co.'s catalogue a copy of Wallis's *Australian Views*, a series of twelve large plates. This book, which is extremely rare, is especially interesting owing to the fact that the plates are the work of a convict named Preston, who engraved them on common ship's bottom copper. They are also examples of the first engraving executed in Australia.

A Portrait By Boltraffio

THE portrait of a young man (probably of the Casio family), which is in the Duke of Devonshire's collection at Chatsworth, and is the subject of one of our plates, is one of the very few examples of this graceful and delicate Milanese master's art that have found their way into British collections, the others being three versions of his favourite subject, *Salvator Mundi*, in the collections of Lord Northbrook, Lord Yarborough, and Sir Hubert Parry, the *Madonnas* at the National Gallery and in Mr. Salting's collection, the *Narcissus* of Gen. Sir E. A. Ellis, and the portraits belonging to Mr. L. Mond and Lord Elgin. These at least are all that figure in the list given by Mr. B. Berenson* in his recently published concluding volume of his famous series.

Of all Lionardo's pupils, Boltraffio is the one whose work degenerated least into mere prettiness—his refinement never amounted to weakness: and his frescoes at S. Maurizio in Milan have been pronounced by as eminent an authority as Senator Morelli to be among the most exquisite things ever produced by the Milanese school. Boltraffio belonged to a noble Milanese family, and, to judge from his epitaph, did not devote himself seriously to art till comparatively late, since at the age of twenty-three, in 1490, he was still a *garzone* in Lionardo's bottage. As in his later life he occupied some important public offices, the period of his artistic activity cannot have extended over many years. His works are generally marked by exquisite precision of execution and a rare sense of gracefulness. The tender emotions were more within his range than the great passions. The portrait at Chatsworth has the characteristic oval of Boltraffio's heads, and shows clearly the influence of his master Lionardo da Vinci.

* *The North Italian Painters of the Renaissance*, by B. Berenson. (G. P. Putnam's Sons, 6s.)

Books Received

Marks and Monograms on Pottery and Porcelain, by W. Chaffers, 12th ed., 2 gns. (Reeves & Turner.)

L'Œuvre de J. B. S. Chardin et de J. H. Fragonard, with introduction by Armand Dagot, notes by Leandre Vaillat. 2 gns. (Simpkin Marshall & Co.)

Velasquez, by R. A. M. Stevenson, 3s. 6d. net; *Pintoricchio*, by E. March Phillips, 3s. 6d. net; *Piero Della Francesca*, by W. G. Waters, 3s. 6d. net; *Perugino*, by G. C. Williamson, 3s. 6d. net; *George Sand, La Mare au Diable*, Notice Analytique de C. A. Saint-Beuve, illustrated de Gertrude Leese, 5s. net. (George Bell & Sons.)

Essay on Gardens, by Sir W. Temple, introduction by Albert Forbes Sieveking, F.S.A., 1s. 6d. net. (Chatto & Windus.)

Guide to Charbonnier Collection of Pewter in Taunton Castle Museum (with illustrations). Privately printed at the Museum, 6d.

The Quest of the Antique, by Robert and Elizabeth Shackleton, illustrated by Harry Fenn, 10s. 6d. net. (John Milne.)

Raphael, by Paul G. Konody, 1s. 6d. net.; *Leighton*, by A. Lys Baldry, 1s. 6d. net. (T. C. & E. C. Jack.)

Fifty Years of Modern Painting: Corot to Sargent, by J. E. Phythian, 10s. 6d. net. (Grant Richards.)

The Cicerone: An Art Guide to Painting in Italy, by Dr. Jacob Burckhardt, preface by P. G. Konody, 6s. net. (T. Werner Laurie.)

The Romance of George Villiers, First Duke of Buckingham, by Philip Gibbs, 15s. net. (Methuen & Co.)

Byways of Collecting, by Ethel Deane, 7s. 6d. net. (Cassell and Co.)

The Antiquary, vol. 43, 7s. 6d. net. (Elliot Stock.)

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Painting Signed Jouffroy.

To the Editor of The Connoisseur.

Dear Sir,—I enclose you a photo of an old painting which I have, and which I am very desirous of establishing the identity of. I have shown it to several experts, who say that it is a very well painted portrait; but they can tell me nothing further, but say if I could establish the identity of the gentleman it would be of value. It is signed and dated Jouffroy, 1759, as far as can be made out. I should be pleased to know if you think it might be one of the family of the Marquis de Jouffroy, one of whom was the inventor of Steam Navigation.

If you could give me any information on the matter, I am sure I should be extremely obliged to you.

Thanking you in anticipation,

I remain,

Yours respectfully,

Chas. Mills.

P.S.—There is also another name which can hardly be made out, but which appears to be something like Pinzita.

UNIDENTIFIED PORTRAIT

Unidentified Portrait.

To the Editor of The Connoisseur.

Sir,—I take the liberty of enclosing a photograph of an eighteenth century picture I possess. I should be very glad if you would procure me any information as to the personality of this portrait and the artist.

Yours truly,

C. F. Hettich.

PAINTING SIGNED JOUFFROY

L. Pulinsky and his Work.

To the Editor of The Connoisseur.

Sir,—Can you throw any light upon *L. Pulinsky* as an artist? I have a very fine landscape—*Quai Vandyke, Antwerp*—bearing his signature. It has been in my possession about fifteen years, and, as far as one can judge, it would be from twenty-five to thirty years old. The only other works of his I have ever met with were a pair of small seascapes in the same collection from which I purchased the above.

I find no mention of the painter in Algernon Graves's *Dictionary*, nor in the recent five-volume edition of *Bryan*.

Robert Bagge Scott.

Is this artist still living, and has his work any special value? I have a very strongly painted landscape—*A Meadow Scene*—by him, strikingly composed, and carried out in low tones—a fine evening effect. By Graves's *Dictionary* I see he exhibited six at R.A. between 1886 and 1891.

Any information you may be able to impart as to the foregoing will be greatly valued by

Yours faithfully,

Chas. Pratt Green.

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NAPOLEON IN EGYPT.

BY EDOUARD DETAILLE, K.C.V.O.

Reproduced from the original in the collection of Sir George White, Bart., Cotham House, Bristol.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

***Armour.*—Helmet.**—10,461 (Bacup).—The kind of helmet you have sketched is known to armour collectors as a "Close Helmet." It belongs to a period about 1580 to 1620.

***Books.*—"History of Old and New Testament," 1697.**—10,585 (Bristol).—This is an unsaleable work of very little value.

"Homer, His Odysses," 1669, etc.—10,572 (Dymock).—Appended is a list of approximate values of your books. We have not mentioned those worth less than 5s. *Homer*, 21s.; *Cosmographie*, 1658, 10s. 6d.; *Historical Collections*, 1682, 10s.; Morant's *History of Colchester*, 1768, £2; *Milton*, 1728, 5s.; Brooke's *Catalogue*, 10s.; Boswell's *Johnson*, if in original boards, and uncut, £7, otherwise £2; Baskerville's *Milton*, 2 vols., 1759, 21s.; Malone's *Reynolds*, 1798, 7s. 6d.; *Addison*, 1741, 21s.; and Moses's *Collection of Vases*, 1814, 5s.

Barkay's "Apology," 1678.—10,554 (Merrion).—This work is widely known, and yours is a first edition. There are so many reprints, however, that it is not now worth more than 10s. 6d.

Bible, 1791.—10,558 (Blackpool).—Your Bible is of no value.

Code of Henry III., 1599, etc.—10,555 (Arizona).—You describe your books too vaguely to enable us to value them properly. Old volumes of *Wesley's Sermons* are not particularly valuable. It is possible that your volume of *Gilray's Caricatures* may be Bohn's issue, which is worth about £4.

Lodge's Portraits.—10,546 (Frodsham).—Your particulars are much too indefinite to enable us to value your book. There were three early editions of this well-known work—folio, quarto, and octavo—and there have been subsequent reprints. Send an exact copy of the title-page of the first volume.

Platte's "Jewell House of Art and Nature," 1594.—10,429 (Glasgow).—Your book is worth about £2 2s.

"Illustrated London News."—10,217 (Östersund).—Old volumes of periodicals have little value.

Lamb's "Adventures of Ulysses," 1808.—10,035 (Windsor).—The value of this book is about £2 2s.

Finden's "Views of Great Britain," 1830.—10,174 (St. Albans).—This work is common, and would not bring more than 7s. 6d. William Westall was a younger brother of R. Westall.

"Portraits of Celebrated Painters," 1825.—10,541 (Harrogate).—Your book is of no value.

"Guillam's Display of Heraldrie," 2nd edit., 1632.—10,446 (Weymouth).—Yours is not the best edition. It is worth about 25s. It does not lessen the value of THE CONNOISSEUR to re-bind it.

***Coins.*—Doulton & Watts Pennies.**—10,517 (Teneriffe).—Your Doulton & Watts pennies are evidently proofs, and the set of three is worth about 25s.

George I. Half-Guinea.—10,556 (Nieukerken-Waas).—This coin is worth about 15s. Your Henry IV. copper coin is of no value in this country, especially as it appears to be in poor condition.

Charles II. Maundy Money.—10,331 (Edinburgh).—The value of your set of Maundy money is from 3s. to 4s., according to state of preservation.

***Engravings.*—"Infant Academy," after Sir Joshua Reynolds.**—10,417 (Crosby).—We do not know an engraving of this subject by W. Walker. The print familiar to us is engraved by F. Haward.

"William Penn making Treaty with the Indians," after B. West, by J. Hall, etc.—10,457 (Dorking).—The following are approximate values of the prints mentioned in your list:—*William Penn* and *Battle of Boyne*, £3 to £4; *Timon of Athens*, after N. Dance, by J. Hall, 15s. to 16s.; and *Richard Brinsley Sheridan*, £7 or £8; *The Death of General Wolfe*, after B. West, by Woollett, and *The Cottagers*, after Du Sart, by Woollett, £3 to £4 each; *Mother and Child*, after Cipriani, by Bartolozzi, £3 to £4.

Old Roman Print.—10,524 (Langwathby).—This is of very little commerical value.

"Buonaparte on Horseback," after J. Northcote, by S. W. Reynolds.—10,544 (Oswestry).—This print should realise about £8. Your print of J. P. Kemble as "Hamlet," after Lawrence, by S. W. Reynolds, is worth about £2.

"The Country Girl," after Paye, by Young, and "Hebe," after Hamilton, by Eginton.—10,543 (Kalmar).—Your two colour-prints are worth £3 to £4 and £5 respectively, as near as we can estimate without seeing them.

"A Conversation," after G. Morland, by J. R. Smith.—10,514 (Hipperholme).—This is not one of Morland's best subjects. A fine old coloured mezzotint would bring from £20 to £30 according to quality.

"The Elopement," after Morland, by Smith.—10,559 (St. Mary Cray).—Your engraving is one of the Lætitia series. We cannot, however, say whether it is genuine without seeing it. A good original impression in brown is worth about £10 to £12; and in colours about £20 to £30.

"Col. Mordaunt's Cock-Fight at Lucknow in 1786," after Zoffany, by R. Earlom.—10,551 (Wallingford).—If your print is a good impression, its value is about £6 to £10.

Mezzotint Views of Lake District.—10,563 (Manchester).—The outside value of your prints would be 7s. to 8s. each.

"The Pledge of Affection."—10,518 (Burgess Hill).—This colour-print is rather uncommon, though it is not one of the most rare plates. It is worth about £8 to £10.

Stipple Engraving, after George Richmond, by George Saunders, etc.—10,522 (Bishop Auckland).—The three prints you mention belong to a period for which there is no demand by collectors, and they have consequently very small value.

"Maria, Countess of Coventry," after Gavin Hamilton, by J. McArdell, and "Elizabeth, Duchess of Hamilton," after Gavin Hamilton, by J. Faber.—10,399 (Glasgow).—The mezzotints sold at Christie's to which you refer were from the same original plates, and the description of the painter as "W. Hamilton" must have been in error. The copies sold singly were very fine early impressions, the catalogue description of *Countess of Coventry* being "undescribed first state, with the date 1753," and that of *Duchess of Hamilton* being "first state—three known." The pair sold afterwards, as far as we can recollect, were in bad state, and considerably damaged, a fact which at once explains the differences in price.

"Departure" and "Return," after Solomon, by W. H. Simmons.—10,337 (Old Street).—These prints are not worth buying for speculation, as they belong to a period which is not in demand. The present market value of the prints is very small.

Engravings — *(continued).* — **Lithographs by Mrs. J. Stewart Smith.**—10,324 (Pwllheli).—Your lithographic views of Edinburgh are of very little value.

"Offrande L'Hymen," after J. B. Huet, by Bonnet, etc.—10,315 (Clifton).—Your list contains several rare French prints, which may be of considerable value. It would be best to send them for expert inspection.

"The Samnite Marriages" and "The Four Phials," after F. Wheatley, by W. Ward.—10,474 (St. Helens).—These are scarce colour-prints. It is difficult to value them without inspection. At auction the pair might fetch £20, or even more, if very fine impressions.

Objets d'Art.—**Papier Mâché Fire-Screens.** 10,586 (Taunton).—Your fire-screens are evidently decorated after pictures by Wilkie, the lower one in your sketch being similar to a well-known example in the National Gallery. Five pounds is a good offer, as they are rather unsaleable at the present time.

Battersea Enamel.—10,531 (Cardiff).—The object you mention is evidently a vinaigrette, and is worth about 45s.

Paintings on Glass.—10,382 (Maidstone).—If perfect, your paintings on glass are worth £4 to £5 the pair.

Painters.—**"H. Vaarberg" and "W. Gougin."** —10,338 (Bushey Heath).—We are unable to trace these painters.

Pewter.—**Dinner Service.**—10,141 (Devonport).—Your dinner service of 40 to 50 pieces is worth about £30 to £40, as near as we can judge without inspection.

William IV. Mug.—10,510 (Kilmarnock).—Your drinking mug is of a common type: value about 10s. or 12s.

Pottery and Porcelain.—**Hungarian Vases.** —10,571 (Lincoln).—Your vases are undoubtedly modern. They were made by W. Zsolnay at Fünfkirchen (Hungary). He exhibited in the Paris Exhibition of 1878, and we believe his factory is still in existence.

Worcester Dessert Service.—10,591 (Florence).—Your dessert service appears to be English of the period 1830-40. It is impossible to say definitely from a coloured sketch, but it may have been made at Worcester. The value would be about £20 to £25 in that case.

Leeds Coffee Pot.—10,530 (Amberley).—Your coffee pot is, no doubt, Leeds ware, dating about the end of the 18th century. The lid appears to be missing, however, and this reduces its value to about £2. The gold coin you refer to is known here as the "Adelaide Assay Office Pound." In mint state it would fetch about £2 10s. at a London auction sale.

Chamberlain Worcester Tea Service.—10,542 (Ramsey).—The value of the tea service you describe would be about £8 10s.

Stone China Dinner Service.—10,439 (Tiverton).—From your description your dinner service is evidently one of Mason's stoneware. We cannot value it without list of pieces.

Staffordshire Group.—10,467 (Truro).—If your Staffordshire group of Paul and Virginia is perfect, it should fetch about £2 10s. to £3.

Wesley Figure.—10,501 (Bratton Heming).—Your figure of John Wesley was probably made about the middle of last century, and its value is not above £1 or 25s.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1,339 (London).—The Index to the Diocesan Wills at Lincoln, issued by the British Record Society, includes all the Wills registered in the Consistory (or Chief) Court of Lincoln, but does not include the Wills in the Stow Archidiaconal Court or the various Peculiar Courts. Nor does it contain the Administrations.

1,345 (London).—John Marston, the dramatist, came of a family of some antiquity in Shropshire, his father, John Marston, who was lecturer of the Middle Temple, being the third son of Ralph Marston, of Gayton, Salop, by Maria, his wife, daughter of Andrew Guarsi, an Italian surgeon who had settled in London. The exact date of the dramatist's birth is uncertain, but he is believed to have been born about 1575 at Coventry. There seems to be no doubt that he was the John Marston who matriculated at Brasenose College, Oxford, in February, 1591-2, and who was admitted B.A., February, 1593-4, as the "eldest son of an esquire." Wood appears to have confused him with another John Marston who went to Corpus. He died 25th June, 1634, in London, and was buried in the Temple Church beside his father. His wife was a daughter of the Rev. William Wilkes, chaplain to James I.

1,348 (Exeter).—(1) Although in 1592 statutory power was given to Lyon King of Arms, to hold Heraldic Visitations, the existing *official* registers of Arms in Scotland extend only from the reign of Charles II., and nothing is known of the older records, if such there had been. (2) Contrary to the practice in this country, the unaltered Scottish Coat of Arms is descendable only to the heirs male or (as a quartering) through heirs female, being heirs portioners; and younger sons and cadets have not the right to bear the Arms until they have been re-matriculated to themselves with such marks of cadency as may be required by Lyon King of Arms.

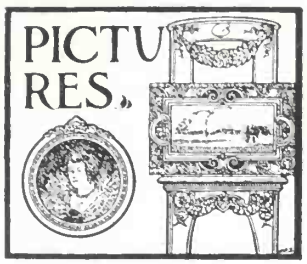
1,352 (London).—The statement that Edmund Spencer is descended from the same stock as the Spencers of Althorp is no doubt based on Gibbon's reference to the *Faery Queen* "as the most precious jewel in their coronet." The real fact is that little or nothing is known of the poet's early life or the locality whence his parents came. It seems possible, however, that he sprang from the family of Spencer, of Hurstwood, near Burnley, in Lancashire, and that his immediate predecessors were resident on a little property called Spencers, situated in the forest of Pendle, about three miles from Hurstwood.

1,356 (London).—Charters, Grants, Writs, Mandates and other documents relating to those Provinces of France which were under the English rule, will be found amongst the *French Rolls* (or what are sometimes described as *Treaty Rolls*) preserved at the Public Record Office. These Rolls form a branch of an important series of Chancery Enrolments relating to foreign countries. The earliest relating to France is dated 1232, but the regular series does not begin until 1307.

1,361 (London).—The Rev. Thomas Swift, who was rector of Puttenham, Surrey, was not the grandfather of the celebrated Dean Swift, but was his first cousin, being a son of Thomas Swift (by a daughter of Sir William Davenant, Knt.), who was an elder brother of Jonathan Swift, solicitor, of Dublin, father of the renowned divine. The rector of Puttenham appears to have been born in 1665, and his death took place in 1752. The Rev. Thomas Swift, the grandfather, rector of Goodrich, Co. Hereford, who was conspicuous for his active devotion to the cause of Charles I., and also to that of his son Prince Charles (afterwards Charles II.), during his exile, married Elizabeth Dryden, sister of Sir Erasmus Dryden, first baronet, of Canons Ashby, and grand-aunt of John Dryden, the poet, by whom he had issue ten sons and four daughters. The family is one of great antiquity, being originally settled in Durham early in the fourteenth century.

1,369 (London).—Sir William Temple, Knt., was a man of considerable distinction in the reign of Elizabeth, being much esteemed for his great learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland, and was appointed Provost of Trinity College, Dublin, which university he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John, and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled, for a long series of years, high and confidential offices in the Government of Ireland.

IN spite of the fact that the picture sales of February at Christie's and elsewhere numbered over a dozen, few of them can be said to be of more than ordinary interest. Only one picture reached four figures, and only about half a dozen came anywhere near £1,000. The price of a picture, it is true, is not necessarily an indication of its interest, however closely it may represent market value for the time being. The sale of February 1st comprised the modern and other pictures and drawings of the late Mrs. Hannah Entwisle, of the Oaks, Sunninghill; of the late Mr. G. B. C. Leverson, of 18, Queensbury Place, S.W.; of the late Mrs. Edwin Long, and other properties. The only two pictures of note in the Leverson collection were: H. Fantin-Latour, *Bouquet Varié*, 19½ in. by 24 in., 1889, 290 gns.; and E. Blair Leighton, *To Arms*, 60 in. by 41 in., from the Royal Academy of 1888, 58 gns. Mrs. Long's property consisted of 15 lots of pictures by the late Edwin Long, R.A., among which were: *Pharaoh's Daughter: the Finding of Moses*, 78 in. by 109 in., exhibited at the Royal Academy of 1886, 420 gns.; *The Crown of Justification*, 72 in. by 144 in., from the Royal Academy of 1888, 150 gns.; and *The Parable of the Sower: Christ Preaching on the Shores of Galilee*, 101 in. by 203 in., 1891, 125 gns. Among the Entwisle pictures were: W. Muller, *An Undershot Mill, near Llanelly, North Wales*, 33½ in. by 53 in., 150 gns.; Erskine Nicol, *Fare an' Ounty, How it's Powerin'! Phew! There's more of it*, 10 in. by 7½ in., 1852, 100 gns.; E. Verboeckhoven, *Ewes, Lambs, and Poultry in a Landscape*, on panel, 26½ in. by 33½ in., 160 gns.; two by A. Cuyp, *Hilly Landscape*, with a horseman crossing a rustic bridge, and peasants driving cattle, on panel, 26 in. by 35 in., 560 gns.; and a *Frozen River Scene*, with a booth, sledges, and numerous figures, on panel, 18 in. by 25½ in., 260 gns.; P. Neefs, *Interior of a Church*, with numerous figures, on panel, 27 in. by 43 in., 80 gns.; Sir J. Reynolds, *Portrait of Miss Lettice Patten*, second daughter of Thomas Patten, in pink and white dress with powdered hair, resting her right hand on a sculptured vase, 50 in. by 40 in., 110 gns.—this is presumably the portrait of Miss L. Patten as "Dignity," which was sold at Foster's on April 23rd, 1856, for 130 gns.; the companion portrait of Miss A. Patten was sold at the same time and place for 200 gns.; J. Ruysdael, *Outskirts of a Town*, with boats on a river, peasants and animals, 29½ in. by 39 in., 100 gns.; and two by Teniers, *Figures Merrymaking outside a Cottage*, 19½ in. by 28½ in., 72 gns.; and the *Archduke Albert and the Archduchess of Austria*, in a picture gallery, 36½ in. by 48 in., 92 gns. The miscellaneous properties included: R. Ansdell, *The Caledonian Coursing Meeting*, with portraits of many well-known people and celebrated dogs (with key), 60½ in. by 120 in., 230 gns.; W. Shayer, sen., *Fishing Village and Jetty*, with peasants and horses, on panel, 13½ in. by 17½ in., 82 gns.



The sale of important pictures by old masters, works of the Early English school, and modern pictures, the property of the Duke of Sutherland, removed from Stafford House, St. James's, Trentham Hall, Stoke-on-Trent, and Lilleshall House, Newport, formed the sensation—a very mild one, it is true—of the month. The closing of Trentham Hall, under circumstances which are well-known to the public, involved a re-arrangement of the magnificent gallery at the Duke's London house, and the opportunity seems to have been taken to weed out from the collection pictures which, by their great size or lack of artistic interest, were no longer desirable. Some of the pictures were bought in at the sale at Trentham Hall last year. The founder of the collection, the Marquis of Stafford, 1st Duke of Sutherland, was one of the most distinguished connoisseurs and art patrons of his time; he was the subject of a caricature by James Gillray, published on May 9th, 1808, with the title, *Maecenas in Pursuit of the Fine Arts:* he is represented close to the portico of Christie's old rooms in Pall Mall; attached to the door-post is the catalogue of a sale of "800 capital pictures"; the picture is reproduced in Roberts's *Memorials of Christie's*, Vol. I., facing p. 88. As an instance of the Marquis's extensive patronage of the arts, it may be mentioned that from one of the papers of the day we gather that in 1807

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alone he purchased 22 pictures at the British Institution, and sent them to Trentham. This type of collector has long ceased to exist! The most important picture in the sale was the Van Dyck *Portrait of a Gentleman*, on horseback, in red doublet and hose braided with gold, crimson cloak thrown over the left shoulder, hat in left hand, mountainous landscape in the distance, 103 in. by 65 in., exhibited at the Grosvenor Gallery in 1886-7—this portrait, which was bought in at the Trentham Hall sale last year for 120 gns., now realised 2,100 gns. The lot next in importance was a family portrait by Sir T. Lawrence, *Charlotte Sophia*, daughter of the first Duke of Sutherland, and wife of Henry Charles, 13th Duke of Norfolk, in white low dress trimmed with lawn frills, 30 in. by 25 in., 820 gns.—this portrait (which was apparently never claimed by the sitter) and with another sold for 11 gns. at the artist's sale in 1831. It was a matter of some surprise that the Duke should have "thrown out" such an interesting family portrait. H. W. Pickersgill's copy of Sir Thomas Lawrence's *Portrait of Elizabeth, Countess of Grosvenor*, 29 in. by 24½ in., realised the unexpectedly high sum of 240 gns.

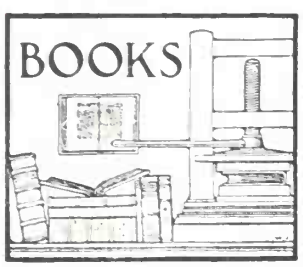
Of the other Sutherland pictures, the following were the more important:—W. Etty, *The World Before the Flood*, 55 in. by 77 in., 230 gns.; five large unframed views of Venice by C. Stanfield, notably the *Doge's Palace and the Piazetta of St. Mark's*, 130 gns.; *The Bridge of Sighs*, 145 gns.; and *The Dogana and Santa Maria della Salute*, 165 gns.—each of these pictures measured 96 in. by 91 in.; T. Willeborts Bosschaert, *Peace—an Allegory*, 68 in. by 97 in., 90 gns.; G. Dow, *Portrait of the Artist*, in dark robe, black hat, and pearl earrings, 27½ in. by 23 in., 270 gns.; Rubens, *Portrait of Philip IV. of Spain*, 96 in. by 84½ in., 130 gns.; Guercino, *St. Gregory*, 116 in. by 83 in., 350 gns.; Andrea del Sarto, *The Madonna and Child with St. John*, 56 in. by 48 in., 650 gns.; Ph. de Champagne, *Portrait of Cardinal Richelieu*, in robes, 25½ in. by 21 in., 110 gns.; and J. Hoppner, *Portrait of the Rt. Hon. Thomas Grenville*, in blue coat and white stock, red curtain background, 29 in. by 24 in., 105 gns. The total amount realised by 101 lots was £7,644 4s. 6d.

The late Mr. Charles A. D. Halford's choice collection of modern pictures, water-colour drawings, and works of old masters occupied Messrs. Christie on Saturday, February 15th, and the Monday following, a total of £8,150 17s. 6d. being realised for 326 lots. A considerable number of the drawings and pictures in this collection were by artists whose work was popular during the third and earlier years of the fourth quarter of the last century, but whose popularity has not been maintained. Several lots in this collection have appeared from 1876 to the spring of last year, in anonymous sales, but did not reach the reserves placed upon them by the late owner. The choicer drawings included: Rosa Bonheur, *Peasants and Sheep on the Landes*, 13¼ in. by 21 in., 1866, 340 gns.; Vicat Cole, *Harvest Time*, 13 in. by 19 in., 1866, 120 gns.; Copley Fielding, *Llyn Tal-y-Llyn and Cader Idris*, 10½ in. by 14¼ in., 140 gns.: nine by Birket Foster, including a *Landscape*, with waggon, peasant, and cows, 5¼ in. by 7¼ in., 100 gns.; *A Girl Gathering Water-Lilies*, 6½ in. by 9½ in., 90 gns.—both these were at the Old Masters, 1907; *The Rialto, Venice*, 6 in. by 9 in., 100 gns.; *Genoa and Sesti from Pegli*, 5 in. by 7¼ in., 70 gns.; and *Marseilles*, 5 in. by 7¼ in., 70 gns.; six by Sir J. Gilbert, *On the March*, 19 in. by 30 in., 1873, 82 gns.; and *The Standard Bearer*, 17½ in. by 12 in., 1863, 84 gns.; A. C. Gow, *The Inn of Doubtful Repute*, 11¼ in. by 14¾ in., 1874, 72 gns.; J. Holland, *In Venice*, 14 in. by 10¼ in., 120 gns.; J. Israels, *Sailing the Toy-boat*, 12½ in. by 18½ in., 310 gns.; and F. W. Topham, *The Venetian Water-Carriers*, 21 in. by 29 in., from the Academy of 1870, 65 gns. The pictures included: T. S. Cooper, *Sheep on the Cliffs*, on panel, 17½ in. by 23½ in., 1864, 64 gns.; H. W. B. Davis, *Ewes and Lambs on a Hillside, Sunset*, 19½ in. by 30 in., 1885, 68 gns.; J. Docharty, *Kilchurn Castle, Loch Awe*, 23½ in. by 35½ in., 1876, 90 gns.; T. Faed, *Returning from Market*, 29 in. by 19 in., 1881, 75 gns.; two by Sir Luke Fildes, *Dolly*, 46 in. by 32½ in., exhibited at the Royal Academy, 1881, 200 gns.; and *The Pet Dog*, 31 in. by 23 in., 95 gns.; and J. Veyrassat, a pair on panel, *Towing the Barges* and *After the Day's Work*, 10½ in. by 18½ in., 145 gns. Among the old pictures were: Bordone, *Portrait of a Lady* in a rich red dress holding her gloves, 38 in. by 32 in., 110 gns.; and Botticelli, *The Madonna* in green robe, holding the Infant Saviour in her arms, on panel, 13½ in., circle, 135 gns.

Messrs. Christie's sale on February 22nd was made up of modern pictures and water-colour drawings, the property of the late Mrs. Mary Radcliffe, of 28, Queen's Gate; of Mrs. T. S. Kennedy, of Wetherby, Yorks; and from other sources. The first-named collection included a few good drawings: C. Fielding, *A Storm on the Coast*, with shipping off the jetty, 17½ in. by 23½ in., 1852, 250 gns.; S. Prout, *Rouen*, 18 in. by 13 in., 85 gns.; and P. De Wint, *Woody Landscape*, with cattle by a stream in the foreground, 12 in. by 18½ in., 105 gns.; and the following pictures: R. Ansdell, *On the Road from Gibraltar to San Roque*, 37½ in. by 59½ in., exhibited at the Royal Academy, 1866, 90 gns.; W. Bouguereau, *An Italian Mother and Boys*, 23½ in. by 19½ in., 170 gns.; and J. Linnell, sen., *Gathering Fuel*, 28 in. by 39 in., 1868. Mrs. Kennedy's collection included a drawing by J. M. W. Turner, *The Lake of Lucerne, Brunnen*, 9 in. by 12 in., 400 gns.; and a picture by J. Brett, *The Lizard Head*, 27½ in. by 47½ in., 1877, 75 gns. Among the anonymous properties only two pictures call for notice: W. Shayer, sen., *Lane Scene near Christchurch, Hants*, with cottages, cart, peasant, and cattle, on panel, 17½ in. by 23½ in., 1837, 100 gns.; and H. Harpignies, *La Vieyre à Nevers*, 22 in. by 31 in., 1883, 620 gns. The pictures and drawings collected by the late Mr. T. M. Whitehouse, of Graiseley Old Mill, Wolverhampton, were sold by Messrs. Christie on Monday, February 24th. The first portion of the collection of pictures of Mr. William Martin, of 50, Burlington Gardens, Acton, was sold by Messrs. Foster on February 26th and 27th, and on March 11th; the first two days' sale contained nothing of importance. Messrs.

Christie's last sale of the month (Feb. 29th) included the collection of the late Lord Young, of Moray Place, Edinburgh, and of the late Mr. W. J. Braikenridge, and other properties. The first-named property comprised a portrait catalogued as by Sir T. Lawrence, and as of *Richard Brinsley Sheridan*, in blue coat, white vest and stock, grey breeches, holding a stick in his left hand, 49 in. by 39½ in., 540 gns.; Sir H. Raeburn, *Portrait of Sir D. Wilkie, R.A.*, in brown coat and white stock, oval, 30 in. by 25 in., 85 gns.; and Rembrandt, *Portrait of Titus*, the artist's son, in brown dress and large black hat, seated, holding a paper, 43½ in. by 33½ in., 205 gns. The different properties included J. Wootton, *Portrait of General John Richmond Webb*, who died in 1724 on horseback, 137 in. by 142 in., 1712, 72 gns.; Early English School (possibly the work of Sir Hy. Raeburn, but more likely by George Watson, a follower of Reynolds, and first President of the Royal Scottish Academy), *Portraits of Mrs. Mary Ann Erratt*, in white dress with pink sash, seated on a bank, and her brother Henry, who stands by her side, dressed in blue coat and yellow vest, 50 in. by 39 in., 510 gns.; Cooper Henderson, *The Leeds Mail and the South Mail*, a pair, 20 in. by 29 in., 180 gns.; J. Van Huysum, *Fruit and Flowers*, on a sculptured pedestal, 34½ in. by 28 in., 110 gns.; J. S. Copley, *Portrait of Col. Carleton* (Lord Dorchester), the defender of Quebec, 1775, 35 in. by 25 in., 58 gns.; and Flemish school, *Wings of a Triptych*, with donors, a pair on panel, 28 in. by 8½ in., 70 gns.

MESSRS. HODGSON'S sale of January 30th and following day, which was held over from last time, contained two or three books which cannot very well be overlooked, but was otherwise of little consequence. A copy of Scott's *Waverley*, the first edition of 1814, 3 vols., 8vo, realised £52. In sharp contrast to the £13 5s. realised for the Earl of Sheffield's copy at Sotheby's on Nov. 4th last. Both sets had been rebound; but there was a material difference between them in other respects. The Earl's copy had been "cropped," and vols. 1 and 2 had no imprint. The one which realised £52 had the top and fore edges entirely "uncut," and though a few leaves were soiled, and several others torn, it was much the more desirable of the two. As is well known, the question of "cut" or "uncut" influences prices immensely in the case of all books which have any pretentions to importance. A really good copy of the original edition of *Waverley* in the original boards, uncut, is worth £150. Other important books disposed of at this sale comprised Goldsmith's *Vicar of Wakefield*, 1817, with 24 coloured plates by Rowlandson, £12 morocco, and an edition of St. Jerome printed by Gerard Leeu at Gouda in 1480 (No. 937 in Campbell), £6 vellum, two blank leaves missing. This was entitled in the catalogue, *Boeck Van den leven der heiligher vaderen in der Woestinen*, and had all the initial letters in red. Jefferys's *American Atlas*, 32 large maps, 1774-6, realised £26 10s. half russia, no title or text.



MR. F. A. CRISP'S privately printed Parochial and other Registers are, of course, frequently met with, though rarely in a long series, for a very small number of copies of any of them were printed—not more than 50 as a rule, and in some instances as few as 30 or 35. As many as sixteen of these books, all in vellum or half vellum, appeared at Sotheby's on February 3rd, and though the prices realised were not high, the circumstance invites notice. The *Abstracts of Somersetshire Wills*, 6 vols., 1887-90, sold for the largest amount, viz., £4 2s. 6d. (150 copies printed), and then follow *The Parish Registers of Kirkoswald, Cumb.*, £1 10s. (50 copies printed), and *The Catholic Registers of the City of Worcester*, £1 3s. (50 copies printed). All the rest realised sums ranging from 6s. to 19s. Howard and Crisp's *Visitation of England and Wales*, 13 vols., 1893-1905, hardly comes within the same category, and the same remark applies to the author's *Visitation of Ireland*, 4 vols., 1897-1904. These are works of more general interest, and the sums realised were higher, namely £7 15s. and £3 3s. respectively. This sale of Feb. 3rd was a good one, though there is not much to chronicle, as the merit possessed by the collection as a whole was very evenly distributed. Hennepin's *New Discovery of a Vast Country in America*, 1698, 8vo, £15 15s. calf, the two maps torn, and Herrara's *History of the Vast Continent and Islands of America*, 6 vols., 1725-6, 8vo, £16 15s. calf, are familiar books which do not need any explanatory remarks. Not so the first or "Shakespeare edition" of *Holinshed's Chronicles*, 2 vols., folio, 1577, which realised £75. This is an unusual work very rarely found in good order. The first volume of this copy was in good condition, but the second was far otherwise, so that the price realised must be considered rather high. This issue of Holinshed is called the Shakespeare edition because Shakespeare must have used it in the compilation of his historical plays, for he not infrequently borrows long passages which are either much altered or altogether omitted in later editions. Only one other work remains to be noticed, and it has frequently appeared of late. It was the familiar *Hakluyt's Voiages &c. Navigations &c. Pilgrimes*, 5 vols., folio, 1625-26, a fairly good copy, which realised £50. What seems to be the finest set known belonged to Mr. Van Antwerp, and realised £170 at his celebrated sale last year. Each of his volumes was in its original vellum covers, with remains of the blue silk ties, and looked as though it had been kept under lock and key from the day it was published.

ON FEBRUARY 11th a series of 27 vols., comprising the *Catalogue of Birds in the British Museum Collection*, compiled by Seebohm, Sharpe, Sclater, and others, 1874-95, sold for £30 at Sotheby's (original cloth), and the 7 vols. forming the original edition of Lord Lilford's *Birds of the British Empire*, 1885-97, for £31 (half

morocco). This copy had the extra coloured plate of the Turtle Dove, which is very often missing. A second edition of this work, also in 7 vols., appeared in 1891-97, its value being just a little less. This sale of Feb. 11th and two following days was of a very miscellaneous character, but as often happens in such cases, especially at the Wellington Street rooms, many excellent and expensive works were disposed of. There was, for instance, a series of original editions of the plays of Massinger and other dramatists with whom he sometimes collaborated, bound in a volume, which realised £35; seventeen volumes of the *Transactions of the Zoological Society of London*, 1835-1906, £38 (half russia and in parts); Gould's *Birds of Asia*, 7 vols., 1850-83, £38 10s. (half morocco); Booth's *Rough Notes on Birds*, 3 vols., 1881-87, £21 (half morocco); and a good copy of Piranesi's *Vedute di Roma* and the *Vasi e Candelabri*, together three vols. folio, £37 (uncut). The 183 plates found in these folios were all original Roman proof impressions, a point to be noted, for they were re-issued at Paris some years after they first appeared at Rome, and these later impressions lose immensely by comparison, and are also of much less value.

This sale was perhaps chiefly remarkable for the number of original editions of modern American authors contained in the catalogue. The prices realised were not high, but as a great deal of misconception exists regarding what are really classics in their way, it may be as well perhaps to refer to some of them in detail. All the following were original editions, in cloth bindings or boards, as issued:—Mrs. Stowe's *Uncle Tom's Cabin*, 2 vols., Boston, 1852, £6 15s. (some leaves stained); Emerson's *Nature*, Boston, 1836, £1 9s. (some leaves stained); *Essays*, Boston, 1841, 13s. (damaged); *Representative Men*, Boston, 1850, £1 6s.; *English Traits*, Boston, 1856, 11s.; *The Conduct of Life*, Boston, 1860, 9s.; and *Society and Solitude*, Boston, 1870, and *Letters and Social Aims*, 1876, also printed at Boston, 10s. the two. The following by Nathaniel Hawthorne were printed at Boston:—*Twice Told Tales*, 1837, 19s. (stained); *The Scarlet Letter*, the earliest issue having the word "reduplicate" on page 21, 1850, 10s.; and *The House of the Seven Gables*, 1851, 10s. *The Harbinger*, by Oliver Wendell Holmes, 1833, published anonymously, realised £1 18s.; *Poems*, 1836, £3 18s. (stained); and *Elsie Venner*, 2 vols., 1861, 15s. All these were published at Boston, as before. James Russell Lowell's *Conversations on some of the Old Poets*, Cambridge, Mass., 1845, brought £3 8s.; *A Fable for the Critics*, New York, 1848, 21s.; *The Biglow Papers*, both series, 2 vols., Cambridge and Boston, 1848-67, £1 11s.; *Fireside Travels*, Boston, 1864, 9s., and the first collected edition of the *Poems*, 2 vols., Boston, 1849, 18s. (boards, damaged). Original editions of Whitman and Whittier also attract attention, notably the Brooklyn issue of the former's *Leaves of Grass*, 1856, £4 18s. This book was very adversely criticised when it first appeared at New York, and was withdrawn by the publishers. The author then issued it on his own account with the Brooklyn imprint. It is said that no copy having the New York imprint is known to exist. The first edition of Whittier's *Poems*, Philadelphia, 1838, realised a guinea, but the other original editions of the author's works went at an average price of 12s. each. Longfellow's *Hyperion*, 2 vols., New York, 1839, sold for 31s. (boards, loose).

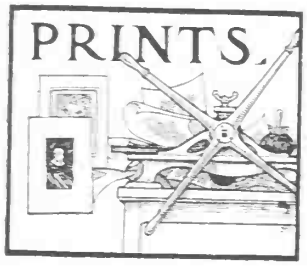
The copy of Blagdon's *Memoirs of George Morland*, 1806, oblong folio, which realised £10 on the 17th of February, was somewhat instructive. At first sight it looked as though £30 would have been more reasonable, but as one of the large coloured plates showed a watermark dated 1824 when held up to the light, it was clear that it could not belong to the original issue. The entire volume therefore suffered, as is usually the case, under such circumstances, thus affording further evidence, if any were needed, of the extreme importance of attention to detail in all cases where expensive books are concerned. This sale of February 17th was of a good second-rate character, and as such contained many notable books. The Italian edition of *The Decameron*, Londra (Parigi), 1757, 5 vols., 8vo, realised as much as £20, mainly on the strength of its old French morocco binding, and La Borde's *Choix de Chansons*, Paris, 4 vols., royal 8vo, 1773, £61 (old French calf). Lycett's *Views in Australia*, containing 50 coloured plates and a map, 1824, sold for £13, and La Fontaine's *Contes et Nouvelles en vers*, the celebrated Fermiers-Généraux edition, 2 vols., 8vo, 1762, £21. This particular copy had two of the plates *découvertes*, and also 13 of the rejected plates, but was not an ideal one, for six uncovered plates were originally published, and 24 rejected by the Société d'Amateurs on account of their free nature, and for other reasons. Copies containing all of them are seldom met with. The uncovered plates usually found, as in this instance, are the first and second, *i.e.*, "Le Cas de Conscience" and "Le Diable de Papefiguière." The scarcest of all is the fourth, "Le Bât," though all the four are extremely rare. We see, therefore, that the Fermiers-Généraux edition of the *Contes et Nouvelles* has possibilities, and that the importance of each copy has to be estimated on its merits. As much as 7,000 francs has been obtained in Paris for a first-rate copy.

On February 19th and 20th, Messrs. Puttick and Simpson sold a number of books which had at one time or another belonged to the Poet Wordsworth. A copy of the first edition of Keats's *Endymion*, 1818, containing his signature, realised £54 (boards, loose), but with this exception prices ruled low. A presentation copy of *The Excursion*, 1814, 4to, sold for £10 (boards, uncut), but an inserted portrait of Wordsworth in pencil and chalk accounted for a part of this amount. Of infinitely more importance, though it did not realise as much as might have been expected (£17 15s.), was the original manuscript catalogue of Wordsworth's Library at Rydal Mount, containing a great number of entries in his autograph, and a few in that of Robert Southey. Wordsworth's daughter, Dora, had also added many titles, so that this book constituted a very interesting relic of the Lake School of Poets. Other important works sold on the same occasion comprised a copy of

Thomson's *Seasons*, 1807, 4to (£15 15s.), containing an original poem in the handwriting of Lord Byron commencing "Go Volume of the Wintry Blast," and a *Catalogue of the London Library*, which had evidently belonged to Carlyle, as it contained numerous characteristic notes in the margins, such as "Horrible," "Stuff," "What terrible wagon loads of rubbish," "Bad," and other exclamations indicative of derision and contempt on the part of the writer, who was, without doubt, the Chelsea sage. This critical analysis sold for £6 15s., little enough one would think. The only other work to which special attention need be directed is *The Journal of the Late Actions of the French in Canada*, by Colonels Reyard and Lodowick, 1693, 4to. This tract consists of but 15 leaves inclusive of title-page and preface, but it nevertheless realised £70, for it is in point of date and general importance well within the magic circle surrounding the better class of *Americana*, and thereby hangs a tale.

The remainder of the month was occupied with several sales, among them the modern portion of the library of the late Rev. Dr. Gott, Bishop of Truro, whose more important books will be disposed of later on. The following selections may be made:—The second edition of the *Faerie Queene*, 1596, and the first edition of the second part, also dated 1596, realised £65 (old calf, the Welsh words on page 332 of Vol. I. were printed; the fourth folio of *Shakespeare's Comedies, Histories and Tragedies*, 1685, £20 (morocco, portrait cut and mounted, and the last leaf mended; the entire series of plates engraved for Captain Cook's *Voyage towards the South Pole and Round the World* (the Second Voyage), 1776-77, £38 (proofs); and the *Loggie nel Vaticano*, the three series comprising the arabesques, stuccoes and ceilings of the Vatican, in 2 vols., folio, 1772, the 43 engravings coloured by hand, £30 (half morocco). These plates to Cook's Voyages were on large size folio paper, and it is generally supposed that not more than six sets were so printed for certain officials connected with the Admiralty. As stated, all were proofs before the engraver's numbers or lettering, and in addition there were a number of the etchings, some of them in curious and rare states.

CHRISTIE'S held only one sale of engravings during February, but this was of considerable importance. It consisted of engravings by Albrecht Dürer, and plates from the *Liber Studiorum*, the property of Mrs. J. S. Kennedy; etchings by D. Y. Cameron and Sir F. Seymour Haden; and engravings of the Early English School in mezzotint, stipple, and colour from various private sources.



The Dürer prints were not of exceptional quality, and only one made a price of any note, this being the *Melancholia*, No. 74 in Bartsch, which realised £78 15s. The *Liber Studiorum* plates, most of which were first states or engraver's proofs, realised sums varying from 10s. 6d. for a second state of *Rizpah* to 35 gns. for a fine engraver's proof of *Isis*; the chief Cameron etching was a nice impression of *St. Laurence, Bleid*, which made £42, whilst the highest priced Haden subject was a third trial proof of *Greenwich*, which sold for 19 gns.

Higher prices were realised when the mezzotints and stipples were reached, one of the first lots, which consisted of the well-known pair of mezzotints by James Ward, rightly considered his *chef d'œuvre*, *Children Bathing* and *Juvenile Retirement*, realising the satisfactory, though not record, price of £131 10s. Another important lot was a fine impression in colours of *Wet, Fitzhart*, by Condé, after Cosway, for which £115 5s. was given, which was followed by two coloured impressions of *Jane Countess of Harrington and Children* and *Lady Smyth and Children*, each by Bartolozzi, after Reynolds, which together realised £162 15s. *The Duchess of Devonshire* and *Lady Duncannon*, two other colour-prints by Bartolozzi, after Downman, made £82, and a first state of that rare Cousins print, *The Sunshine of Love*, after Roux, went for £62. Finally, there must be mentioned an etched letter proof of *The Warrener*, by William Ward, after Morland, which realised £52 10s., and a second published state of the *Duchess of Rutland*, by S. W. Reynolds, after Hoppner, for which 22 gns. was given.

THE sales of furniture, china, and bric-à-brac held during February, apart from the Bankridge collection, were by no means of first importance. A few good items, it is true, were sold at Christie's on the 7th, but on the whole the collections offered were of quite ordinary quality.

Furniture and China

The sale on the 7th consisted mainly of furniture and china from miscellaneous sources, the china including some good English, Oriental, and Continental pieces. A small Worcester quadrical mug, the lustre, 6½ in. high, made £115 10s.; a Dresden bowl and cover, painted with Chinese figures, 11½ in. high, went for £141 15s.; and a pair of old Chinese Kang-he powdered blue bottles, enamelled in famille verte, 16½ in. high, realised £315. Amongst the furniture the chief lot was a superb Louis XVI. suite, consisting of six fauteuils and a settee, partly gilt and painted pale green, covered with old Beauvais tapestry, which went for £1,155.

On the 12th, at a similar sale, a Dresden group of a lady and a harlequin made £210 10s. And a Dresden centrepiece, formerly the property of Lord Byron, realised £194 5s. Included in this sale were a few panels of tapestry, a large oblong old Brussels panel, emblematic of Asia, signed A. van Weten, making £598 10s., and two other Brussels panels, with subjects from classical history, realising £399. On the 21st, too, a set of three Brussels panels, with episodes from the life of Scipio, realised £420.

THE event of the month at Christie's was the dispersal of the collection of mediæval works of art formed in the early part of the 19th century by George Weare Braikenridge, and sold by order of the executors of the late W. Jerdone Braikenridge. The sale, which occupied two days, produced £15,626.

The Braikenridge Sale

Most of the gems of the collection were sold on the first day, the chief item being a 13th century ciborium of copper gilt and champlevé enamel, believed to have come from Malmesbury Abbey, which realised £6,000. This was followed by a fine pair of French 13th century copper-gilt and champlevé enamel candlesticks, which realised £450, and a remarkable Henry VIII. mazer bowl of maple wood, mounted with silver gilt, for which £2,300 was given. An Elizabethan tazza, silver-gilt, weight 12 ozs. 4 dwts., went for £400, and a miniature of a gentleman, by Nicholas Hilliard, sold for £620.

The principal item of the second day was the cradle of Henry V., originally at Courtfield, near Monmouth, where the Infant Prince was for some time placed. More interesting than artistic, it was secured by Mr. Guy Laking, the King's armourer, for £241 10s. It has since transpired that it was purchased on behalf of His Majesty, and will be placed in the Royal collection at Windsor.

TWO sales of silver plate were held at Christie's during February, one on the 13th consisting of items from various anonymous sources, and the other on the 20th, in which was included the silver plate of the late Lord Young. In the first sale a Charles I. circular bowl, 2 ozs. 9 dwts., realised 29os. an ounce; a Charles II. porringer, 22½ ozs., made 155s. an ounce; an Elizabethan chalice, 5 ozs. 4 dwts., made 31os. an ounce; and 19os. an ounce was given for a Charles I. plain paten, 4 ozs. 2 dwts. In the other sale the chief items were a Charles II. beaker, 2 ozs. 12 dwts., and a William III. porringer, 4 ozs. 14 dwts., which made 29os. and 10os. an ounce respectively.

AN interesting medal was sold at Messrs. Puttick and Simpson's rooms on the 14th, being the silver medal awarded to the celebrated Grace Darling by the Glasgow Humane Society. It was offered for sale by a niece of the original recipient, and realised £51.

Grace Darling Medal

At an extensive sale of coins and medals held at Messrs. Glendining & Co.'s galleries on February 27th and 28th, the chief item was a naval medal with two bars, Martinique, Recruit, 17 June, 1809, one of only three issued for the Recruit. It realised £25.

LOVERS of fine old Dresden and Sèvres porcelain had a rare treat at Christie's rooms in the first week in March, when the wonderful collection formed by the late Mr. C. J. Dickins was dispersed. The collection is, of course, familiar to our readers, owing to the illustrated article devoted to it in our sixteenth volume.

The Dickins Collection

This valuable collection, which was catalogued in about 330 lots, and occupied Christie's rooms for three days, was especially rich in fine Sèvres, and the total realised £44,292 says much for the general quality of the pieces sold. Nearly half of this total was realised on the opening day, when most of the gems of the collection were sold. Some disappointment was expressed at the quality of the Dresden, which it was said was not as a whole of the finest quality, but the excellence of the Sèvres made up for this deficiency. A Dresden crinoline group of the Countess de Koessel, for instance, which realised 750 gns., was said to be of a later date than the example sold for 1,000 gns. in November, 1906. The Sèvres, however, realised excellent prices throughout, the thirty-four pieces sold on the first day, for instance, totalling no less than £13,798. Two fine pieces decorated by that great master Morin proved to be the most sensational items. The first, an éventail jardiniere painted with a quay scene by Morin and trophies by Sioux, jun., 1763, made 3,050 gns., and the other, a set of three vases and covers, the decorations by Morin, and the gilding by Vincent, 1779, went for 3,200 gns. A fine pair of Louis XV. vases, with apple-green scrolls, 1757, realised 1,300 gns.; a pair of éventail jardinieres by Tandart, 1760, and Michaud, 1762, went for 1,000 gns.; and for a set of five Dresden dessert stands £840 was given.

On the second day the Dresden sold was of a much finer quality, and two lots at least were recognised to be of a very high standard. One of these, a charming group of a lady wearing a black crinoline, with a gentleman at her left and a negro at her right, though only 6 inches high, sold for 1,050 gns., and two most charmingly modelled busts of children, 9⅝ inches high, went for 1,150 gns. These two busts were sold at the Hope Edwardes sale in 1901, then realising 580 gns.

Some good pieces of Sèvres were also sold, a pair of vases and covers with Louis XVI. ormolu plinths making 1,080 gns.; a vase and cover with bleu Royal ground going for 1,200 gns.; and a pair of gros bleu vases making 1,400 gns.

The third day's section consisted of some more Continental porcelain, a few English pieces, and a number of objects of art, no lot attaining four figures. The chief lot sold was a pair of Khang He powdered blue vases, which made 460 gns.

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